



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,
86, Newgate Street, London, E.C.

VOL. XXV., No. 297.]

SEPTEMBER 1, 1895.

[PRICE 2d.; PER POST, 2½d.]

THE ARTISTIC CONSCIENCE.

If you, reader, had lived a century and a half since and been a miniature German potentate with an income of fifty pounds sterling, and a family not too numerous to prevent your expending five of those fifty pounds on a court musician (which you, of course, would need); and if I also had lived then and been your court musician at a salary of (say, to make it look more imposing) one hundred shillings per annum, I might have been a Haydn, a Mozart, a Beethoven (for they were all court musicians), and yet quite willing to write a special ode, or cantata, or mass whenever one of your children cut its teeth, or recovered of the measles, or died of them, or got married. If your Serene Highness played the Baryton, I would, like Haydn, have written you a pretty little piece for that instrument; or if in the Christy Minstrel Bones were your exceeding great delight, then without hesitation would I have written for the Bones. And if your Serene Highness's taste were delicate, then so much the better; but were it coarse, still I should have written what pleased you, even if it were a great deal the worse.

Luckily the day of miniature potentates is over, and with it the day of court musicians, who were kept like tame bears, and expected to dance whenever the potentates had in a few friends to dinner. We, living in this happier time, are all too apt to underrate the difficulties amidst which the elder masters worked, and not to appreciate fully the privilege earned for us by the later masters—by Mozart first, and more by Beethoven, but most of all by Wagner—the privilege of making and loving in music the things that seem to us most beautiful, and freedom from making and pretending to love those that do not seem to us the most beautiful things. We toss Haydn carelessly aside with the contemptuous criticism that he is trivial, unmindful of the fact that trivial though Haydn is, he had many incentives to be trivial, and few to be other than trivial. His master, the Serene Highness Estethazy, liked his music gay, so Haydn wrote gay music; and when it came from his pen noble and impressive it seems to have done so unconsciously, unintentionally, the splendid imagination of the man forcing its way through the crust of trifling formalities which enveloped it. If you ask, Why didn't

Haydn always write his best; why did he frequently write stuff which he must have felt was not his best? the answer is that the artist in Haydn was far from fully conscious of its greatness, that he had little artistic conscience, that in his time the artistic conscience was in merely an incipient stage of development. Haydn did not take himself very seriously; probably he never, like a modern critic, talked of his mission; not impossibly he knew that in his potentate's household he was a substitute for the old court jester, not for the recently unfrocked Roman Catholic priest—that his function was to amuse, not to preach. For the musician—the musician, that is, apart from the troubadour or minstrel, who was both poet and musician—enters the history of civilization as something little better than the circus clown. Then the singer took his place, and for many years he merely provided, so to speak, the tight-rope on which the singer danced. The end of that stage was reached on the day when Handel told—was it not Farinelli?—that he, the composer, knew better than the singer what was good for the singer to sing; and if for a century after there were composers—Rossinis and Meyerbeers—ready to play lackey to the singer, on the other hand the really great men—the Haydns and Mozarts—at least never relinquished the ground that had been won; and however socially adaptable they might be, whenever it became a case of sacrificing the singer or their judgment they abandoned the singer at once. But that was because the singer was one of themselves, and not so important a one. For long the prince remained, and received unhesitating obedience from Haydn and his contemporaries, who were even more deferential than Handel had shown himself half a century before; for Handel had a native pugnacity, independence, and self-respect that led him to hold his own opinion as highly as another man's, however lofty the other man's social position might be, and whatever the matter in dispute. This personal authority few later musicians possessed, and when we remember how much of Handel's music was written to please his patrons, we may easily understand how readily the patron was obeyed by later men, how lightly art was sacrificed, whenever the claims of art and the claims of the patron came into collision. But just as Handel's retort upon Farinelli marked the triumph of the composer over the singer,

so Mozart's reply to the Emperor Joseph, when he complained that Mozart's scores contained too many notes—"Sire, there are exactly the right number of notes"—indicated the beginning of the ascendancy of the composer over the patron. Henceforth the patron had a small share in the composer's thoughts; henceforth the composer wrote for himself—for himself and the public. Properly I should say for the public and himself, for the public came first, and proved an even more exacting master than the patron. During the reign of the public the artistic conscience began to grow with genuine vigour. Beethoven began by serving the patron, and threw him over on the day when he rose from the piano because his listeners of lofty lineage talked, and left the room abusing them because they did not sufficiently reverence the artist. Then he served the public, and even when one subtracts the mass of legend about the *Leonora* overtures, it seems certain that he did water down the full strength of *Fidelio* to suit the popular palate. But as his genius grew in strength—perhaps, too, as he saw the vulgarity and fickleness of the public—he thought less and less of the public and more and more of his own opinion, until he marked—not the end, but the beginning of—one more stage in the growth of the artistic conscience by kicking downstairs—it is his own phrase, and we may hope it was figurative—the English doctor who brought him, in his later period, an order from the Philharmonic Society for a symphony which they greatly desired should be in his earlier style. But the emancipation of the artist was not yet complete. He half dreaded and half defied his master the public, first flattering it by accepting, like Mendelssohn, and, to an extent, Schumann, the forms the public wanted, and then defying it by putting into those forms the best he could draw out of himself, which the public by no means wanted. Of course, there were men at this time—Meyerbeer is a notable instance—who did not wish for their liberty, who wished for nothing better than a faithful servitude to the public, a servitude whose faithfulness was rewarded in gold. And it is curious to reflect that the man who won for us full and complete freedom of artistic conscience, Wagner, began as a servile imitator of the public's faithful servant, Meyerbeer. There is a long road between *Rienzi* and *Parsifal*, not only between the artistic mastery of the one and of the other, but also between the degree of artistic conscience shown in the one and that shown in the other; and Wagner travelled the whole journey alone, leaving behind him as milestones such utterances as that which he delivered on first sketching the opera that afterwards evolved into the *Nibelung's Ring*, that he then severed himself finally from the opera-house of the day and all its conditions; or the other about *Tristan*, that here he depicted for himself alone the ideal woman he had never met, the ideal love he had never experienced. What a difference between the Wagner who frankly manufactured *Rienzi* to titivate the palate of the market-place and the Wagner who wrote *Tristan*, *The Ring*, and *Parsifal* for himself, saying to the world, Come and enjoy this if you can, and if you cannot, so much the worse for you; what a difference between this later Wagner who would not have altered a phrase to earn a crust if he had been starving, and the Haydn of scarcely a century before, who would have altered any phrase if his princely master nodded his august head! In Wagner the musician-part first realized its own greatness, and following from that its great responsibility; and therefore Wagner was the first musician to suffer from acute artistic conscience, the first musician who referred every question to that conscience, and nothing to patron or public. Quite unconsciously he expressed this when he said that he was guided by fantasy in all things.

The older moralists debated deeply and lengthily about the exact nature and the seat of conscience; and their conclusions are for the most part out of date. Nowadays it is assumed that conscience means chiefly a healthy dread of being found out. The policeman is reckoned the modern conscience. If we go to a musical exhibition, why do we not steal the magnificent grand-piano we so greatly covet? Partly, no doubt, on account of its size and weight; partly because of a vague feeling that the deed would be "wrong"; but most of all because of the policeman at the door. This is because we live in a commercial age, an age whose highest morality is, Get all you can, an age which honours and knights those who have got all they could, and sees nearly every week eminent persons who have lived for years in the odour of respectability sent to prison for being found out in the act of getting all they could in a wrong way. This is the philosophy of the modern moralist, but he is wrong, and the older, out-of-date moralists were right. In art there is plenty of room for conscience, but none for the policeman. If I compose a bad drawing-room ballad, and know it to be bad, I can get nothing for it until I publish my sin to the world, until I publicly find myself out. And the reason why I, or you, reader, do not write and publish drawing-room ballads is, not that we are afraid of the policeman finding us out, but that we love forms of music so much more beautiful and clean than the drawing-room ballad appears ugly and mean and vulgar beside them; and we should no more dream of writing a drawing-room ballad when these more perfect forms are possible to us, than we should bathe in the gutter when a clear stream of pure water runs half a dozen yards away. And this is what the older moralists, from the time of David until the beginning of this century, told us of the ordinary conscience. The man who loves the fair and square thing avoids doing the mean thing, not lest he should be found out, but because he feels it to be mean, because he would not smirch his soul by contact with the mean thing any more than he would dirty his body by paddling in the foul water of the gutter. Of course, this is an extreme simile. It is an exaggeration to say that Haydn paddled in the gutter, though it is true enough that at his master's behest he often, and carelessly enough, paddled in other than the fairest and purest streams. But by his life and example Wagner has made us conscious of the beauty of going to the pure stream, and the ugliness of going to the impure stream, the gutter. Our artistic conscience is emancipated. We know that if for money's sake a composer takes the way of the drawing-room ballad, the pot-boiler, it is because he loves money better than beauty; and we are justified in holding that the composer who has shown that he is indifferent to beauty by all his life composing for money will never create a beautiful work, any more than a mean-souled swindler will deliberately plan and do a great and heroic deed. We may know, also, that never to have fallen at all is infinitely better than to have fallen, if only once; that every pot-boiler we write is an infliction of deliberate injury upon our sense of beautiful, and lessens our chances of creating a beautiful thing. As Schumann said, hardly knowing the full meaning of his saying, the laws of morality are the laws of art. And so I end what has become, I fear, though quite unintentionally, rather a sermon than an article.

J. F. R.

WEBER ON OPERA COMPOSERS.

IN 1813 Carl Maria von Weber became director of the Opera at Prague, but in 1816 threw up that post. Soon afterwards, however, he was appointed capellmeister at

Dresden. He arrived there in the night of the 13th of January, 1817, and strange were his feelings, so we read in a letter written that same night to his wife, as he entered the city in which he felt he was going to pass the remainder of his life. His first disappointment—for, alas, a composer's operatic path is strewn with disappointments—was to find himself, not, as he thought, joint capellmeister with the Italian, Francesco Morlacchi, but merely "Musikdirektor" of the German Opera. He had been misled, and great was his anger; he wanted to pack up his trunks and be off. The master was, however, persuaded by Count Bitzthum to stay, for he was assured that the capellmeistership for life would soon be granted. And the count kept his word; Weber, by order of the king, received almost immediately his proper title. He at once set to work preparing for his operatic campaign; so busy, in fact, was he, that he had not time to unpack; and he was living, as he wrote in a letter to Lichtenstein, "in the most unbearable disorder." Weber soon gave signs of his earnestness in the cause of his art. An article appeared, addressed "To the art-loving inhabitants of Dresden," with his name in full, in the *Abendzeitung* of the 27th of January. In it he spoke of his duties and responsibilities as director of German Opera, also of those of the public. Weber announced his intention of giving, and with equal zeal, the best of all times and countries; and, further, of noticing in advance every new opera. The plan was an excellent one, and Weber particularly well qualified to undertake such a task. He reminds us that, in the long run, a really great work is recognised; by repeated performances its speech becomes understood. And yet, as Weber adds, the effect is quite different when the mind is prepared for the enjoyment which awaits it. Yes, indeed, it is better to put the public on the right track than to leave them to discover it by themselves—better for them, and better for composers. The practical difficulties in the way of such an understanding are great—for writers, critics, conductors are biased in favour of this or that school. Weber, no doubt, had his likes and dislikes, yet he was honestly striving after the truth; and his practical knowledge as a composer, not to speak of his naturally kind disposition, led him rather to point out that which was good in the works of other composers than that which was doubtful or weak. But here are his own words—"Above all a holy love of truth will be my first law; before the judgment-stool of the public that is one's strongest duty." And his mode of procedure will best be shown by one or two illustrations.

Méhul's *Joseph* (Weber speaks of it also under the title "Jakob und seine Söhne in Ägypten") was announced for performance on January 30th, 1817, and Weber, accordingly, briefly discusses the work. As a dramatic composer he places Méhul next in rank to Cherubini. For him the latter is the more gifted, but the former, by diligent study of the oldest Italian masters and of Gluck's dramatic creations, attains to wonderful clearness of expression; and, further, he calculates and employs his means in the wisest manner. And he sums up Méhul's work thus:—"Great dramatic truth and genuine progress without aimless repetitions; the bringing about of great effects with, oftentimes, simple means, and an economy of instrumentation, which only offers what is absolutely necessary—these are qualities which specially distinguish him." A short solo for Joseph, followed by a chorus, had been added by Musikdirektor Fränzel, of Munich. Of this particular addition Weber approved; although, as he remarks, he is "a decided opponent of all interpolations, cuts, and other mutilations of an original work." In fact, in a notice of another opera of Méhul's, entitled

Helena, he announces that a cavatine, a duet, and an aria by Italian masters will be interpolated. "The respect due to the creator of a work of art," says somewhat satirically our author, demands this announcement, if a correct judgment of the composer is to be formed.

On Thursday, July 24th, 1817, Cherubini's *Lodoiska* was performed on the Dresden stage for the first time. Weber's opinion of Cherubini is worth recording, inasmuch as we know in what high esteem the French master was held by Beethoven, Weber's great contemporary. The composer of *Der Freischütz* proclaims him as "one of the few art-heroes of our time, whose name, as classic master and creator of new, original paths (*neuer, eigener Bahnen*), will shine brightly, and for ever, in the history of art." And we are told that Cherubini, like Mozart and Beethoven, "followed the ruling tendency of our time, viz. the romantic." This remark is of special interest, seeing that it was penned by Weber, himself a romanticist *par excellence*. Our writer finds Cherubini often serious, even to gloomy brooding; gigantically great in the conception of the whole and of the various situations. So attentive is he to every detail, even in subordinate moments, that the hearer is apt to consider a part as a whole. This is especially the case, says Weber, with the unfortunate (and, he might have added, large) class of self-satisfied semi-connoisseurs (*Halbkenner*). Of Cherubini he describes his music and colouring as so intimately blended, that one cannot speak of this or that number as being *admirably scored* (*schön instrumentirt*). Weber was himself a creator. "A true master in the moment of invention has all means standing at his command, like, as it were, colours before his eyes. No more than the painter does he think of a naked figure which, by-and-by, he must adorn with clothes and jewels. Yes! under the folds of the rich drapery one certainly discovers the inner cause, *i.e.* the muscles producing them. The whole must be conceived as a *whole*, otherwise only a half is presented to the eye or ear of the one enjoying; it is a decked-out automaton and no living figure." And then this from the immediate predecessor of Wagner deserves particular note:—"With Cherubini this melting together of all means to a total effect is often carried so far that he is reproached, though certainly with injustice, for lacking melody; and it certainly cannot be denied that *to the melody of the whole composition* he has frequently subordinated the singer's means usually accepted as bearing the melody proper." It is the old tale. We have been taught not only to look for melody of a particular kind, but to look for it in a particular place; Weber, and still more, Wagner, have accustomed us to the melody of instruments as well as voices. Weber speaks of the influence of the works of Mozart and Haydn on Cherubini, determining him to proceed in a new direction. True genius our author declares admires the new, but does not imitate it; it only receives the fine impulse which leads it to discover new paths (*neue Bahnen*). It is somewhat strange that Weber makes no mention of Beethoven, who probably had exerted influence on Cherubini as well as Mozart, and certainly more than Haydn. But Weber, though moving in the same romantic direction as his great contemporary, never rendered him full justice.

In May, 1818, we find a notice of Mozart's "noble" opera (*herrliche Oper*), *Die Entführung aus dem Serail*. In the earlier *Idomeno* Weber sees a struggle between the restriction of knowledge and the freedom inspired by genius; in the *Entführung* the freshness of youth has won the victory. The latter work Weber compares to the happy days of youth of a man, days of blossoming

which can never be won back; deficiencies may be made good, but charm, never to return, gradually fades away. He ventures to assert that in the *Entführung* Mozart's experience as an artist had reached its zenith; experience of the world did the rest. Operas similar to *Figaro* and *Don Juan* might have been expected of him; with the best will in the world he could not have produced a second *Entführung*.

But now let us see what he has to say about a contemporary, nay, a fellow-student, Meyerbeer. Two of his operas were given at Dresden: *Emma di Resburgo*, opera seria, written for Venice, and *Alimélek*, a comic opera, in German, written for Stuttgart. Of the former work Weber merely remarks that it bears the impress of the land in which it was written. Of *Alimélek* he praises the unity, the rich imagination, the characterization, the colouring, the luxuriant melodies, the excellent declamation, etc. He looks upon it as a real German work of art. Weber, however, ventures to express one wish, viz. that "Mr. Meyerbeer, having studied art in its manifold branches, and as it is affected by nationality, and having tested the tractability of his talent, will return to Germany, and help the few true honours of art in building up a German National Opera."

Meyerbeer certainly remained for some time in Germany, but he was too much occupied with his fame to aid in the noble task which Weber had at heart.

Of Marschner, Weber remarks in connection with the early opera of that composer, *Heinrich der Vierte und d'Aubigné*, "that from such efforts after truth, the result of deep feeling, will certainly spring a dramatic composer well worthy of esteem." Weber's prophecy was fulfilled; reference is made by Wagner, in one of his numerous writings to Marschner, in terms which show that even he held in high respect the author of the *Vampyr*.

"THE MINSTRELSY OF SCOTLAND."*

IN the new edition of Scottish songs just issued by Messrs. Augener & Co., entitled "The Minstrelsy of Scotland," a long-felt want in the musical world has been supplied. In the volume before us we have 200 Scottish songs, adapted to their traditional airs and arranged for piano and voice by Mr. Alfred Moffat, a musician whose scholarly work as a transcriber is already well known. Mr. Moffat has been at considerable pains to obtain for this collection, as far as possible, the true traditional melodies to which the songs were originally sung, and which are in many instances much older than the words. Also, while not refusing to take advantage of modern progress in musical science, he has been careful to preserve in the accompaniments all the peculiar characteristics of old Scotch music, with its modal harmonies and progressions. The result is gratifying alike to the ear of the trained musician, who can analyze the work and appreciate its artistic and scientific value, and to that of the less learned lover of music, who judges more by the heart than by the head; and to all vocalists who prefer harmonic to figurative accompaniments the general style of arrangement must be very welcome. The accompaniments are full and harmonious, without in any way overpowering the voice or presenting too many technical difficulties to the ordinary pianist. Many of them show marked originality. That stirring air "Scots wha hae wi' Wallace bled" has never before, we venture to think,

been arranged in such fine, *maestoso* style. "Bonnie Dundee" has some excellent and striking effects in harmony. In "Ye banks and braes" musicians will recognize quaint Scotch modes not usually introduced into this song: while among other well-known melodies which the transcriber has treated in a decidedly original fashion, may be mentioned "Turn ye to me," "O gin I were where Gadie rins," "Flora Macdonald's Lament," "Afton Water," "Robin Adair"—which the compiler, by-the-by, claims to be as much Scotch as Irish, as it belonged to the common ancestors of both—and "Adieu, Dundee," an air taken from an MS. collection made almost as far back as the time of Shakespeare, by one John Skene, of Hallyards, which MS. is now in the Advocates' Library, Edinburgh.

Perhaps not less valuable and interesting, in their own way, than the purely musical part of the work, are the historical notes attached to each song. These must have cost the editor considerable time and labour, for they are the result of original research and erudition, and not, like the majority of notes on this subject, simply culled from Stenhouse's "Illustrations to Johnson's 'Scots Musical Museum.'" Indeed, in not a few instances, Stenhouse's statements have been corrected by our editor, who may be congratulated on having obtained access to such rare and valuable works as the first editions of Playford's "Scotch Tunes," brought out in 1700; "The Tea-table Miscellany," 1724; the "Orpheus Caledonians," 1725; Adam Craig's "Collection of Choicest Scots Tunes," 1730; McGibbon's "Collection of Scots Tunes and Books," commenced 1742; Bremner's "Scots Reels and Country Dances," commenced 1757; Angus Cumming's "Collection of Old Highland Reels," and McGlashan's "Collection of Strathspeys," both 1780; also a small oblong edition, now very seldom met with, of "Select Scotch Airs," collected and printed by Aird in 1782; Patrick McDonald's "Highland Airs Never Hitherto Published," which appeared in 1784; and many others. It is to be noted that many popular Scotch songs were originally dance tunes, and to find them in their first published form, the editor has in many instances been obliged to trace them back through old collections of bagpipe airs. We understand that Mr. Moffat has been fortunate in securing many first editions of those rare old collections of songs and dances for his own library.

In "The Minstrelsy of Scotland" the note to each song has been put in a convenient form at the foot of the same page, where it may be easily read without losing time. All the notes are short and to the point, dealing principally with facts regarding the first appearance of the air in question and the date of its publication; but there is also occasional interesting information concerning the words to which the air is set. For instance, in regard to Sir Walter Scott's spirited song "Bonnie Dundee," we learn that in D'Urfey's "Pills to Purge Melancholy," 1719, there is a song entitled "Jockey's Escape from Dundee," the chorus of which bears a close resemblance to Sir Walter Scott's. This chorus the editor opines to be a fragment of a poem belonging to a much earlier period than the beginning of the eighteenth century. We should think it highly probable that Scott's verses, as well as D'Urfey's, were founded on this old song. The air of "Bonnie Dundee" itself is quite modern, dating no farther back than the middle of our own century.

Concerning that very general favourite "The Bonnie Banks of Loch Lomond" (we are told in the attached note), Lady John Scott, who is generally credited with the authorship, herself informed the editor that she had

* "The Minstrelsy of Scotland": 200 Scottish Songs, adapted to their traditional airs; arranged for voice with Pianoforte accompaniment, and supplemented with historical notes, by Alfred Moffat. (Edition No. 8930, Price 4s. net.) London: Augener & Co.

picked up both words and melody from a poor little boy who was singing in the streets of Edinburgh. Prior to this incident she does not think the song was known. It was printed first about fifty years ago. The same lady also makes an interesting statement in regard to the words of her song "Annie Laurie" (page 109), namely, that Allan Cunningham was the author of the older version of it. The generally received opinion is that it belonged to a much earlier period, and Robert Chambers, in his "Scottish Songs prior to Burns," gives it as the production of a Mr. Douglas, of Fingland, who lived about the latter part of the seventeenth century. Certainly, there is an old-fashioned ring about the song which is calculated to deceive, especially in the second verse, where the lover describes his mistress's charms in somewhat quaint language—

"She's backit like the peacock;
She's breistit like the swan;
She's jimp about the middle;
Her waist ye weel micht span;
Her waist ye weel micht span,
And she has a rolling eye;
And for bonnie Annie Laurie
I'll lay me down and die."

But it is now well known that Allan Cunningham was in the habit of imposing his own verses on his friends as ancient Scottish ballads; so that Lady John Scott's statement is only too likely to be correct. The editor has wisely chosen the newer and more graceful version of the words for his collection.

But besides these and other popular songs, without which no Scotch collection would be complete, Mr. Moffat has included in his work a number of less widely known airs, some of them, indeed, here introduced to the public in their present harmonized form for the first time. These are chiefly Highland and Hebridean, and have hitherto been but seldom heard of outside of exclusively Gaelic circles. For many of the most beautiful of them Mr. Moffat, as he informs us in his preface, is indebted to the kindness of Mr. Henry Whyte, of Glasgow, and Mr. Lachlan McBean, editor of the *Fife-shire Advertiser*, who have allowed him to make free use of their valuable collections of unharmonized old Scottish melodies, entitled "The Celtic Lyre," and "Songs and Hymns of the Scottish Highlands." Where all are so good it is difficult to make a selection, but we might draw attention to the grand old Highland funeral march, "Glenara," on page 148, beginning "O heard ye yon pibroch sound;" to the "Dirge of Mull" (Cronan Muil-lach), page 63, taken from Captain Fraser's "Airs Peculiar to the Scottish Highlands" (1816); to "O laddie with the golden hair," a song which has been popular in the West Highlands for at least a century, the air of which seems to be a version of "*Fal il o ro, fal il o,*" given at page 50. The words of "My faithful fair one" ("*Mo run geal dileas*") are interesting as showing how even in madness the Celtic nature runs to poetry. Very beautiful also are the airs of "*Fhir a Bhàta*," on page 74; "*Och, och, mar tha mi*," on page 137; "Ailie Bain of the Glen," page 10; and the "*Soiridh*," or farewell, beginning "Sad am I at heart and weary," page 194. The words were composed by a young Gael on leaving his native island of Jura, and are set to an old Hebridean melody. It is to be noticed that Celtic music is concerned chiefly with the tragic side of life. Even for his dances the Gael often chooses a minor key; and indeed some of these dances, played slowly, might do very well for dirges. It is this earnest strain in the Celtic character that accounts for the entire absence of the commonplace or trifling element in Gaelic songs. There are, however, in

this collection several charming "*cronans*," or cradle-songs, of a less gloomy description. Of these, two old Lochaber lullabies, on pages 70 and 71, may be mentioned, the former translated by Mr. Lachlan MacBean, and the latter, which evidently dates from the time when "lifting" their neighbours' cattle was the chief occupation of Highland gentlemen, translated by Mr. Malcolm MacFarlane, of Elderslie. "*Baba mo leane-able*" ("Baba, my baby,") is another gem, arranged for the first time as a song from an old pipe-air in Captain Fraser's collection of 1816. Are we to understand from this that Highland babies of olden days were rocked to sleep to the sound of the bagpipe?

The preparation of this extremely interesting collection of folk-songs could not but have been a labour of love to Mr. Moffat, who is a Scotchman. We understand that he did the greater part of the work during a winter's residence in the Highlands, at the village of Luss, Loch Lomond, which is on the estate of Sir James Colquhoun, to whom the volume is dedicated. So it is little matter for surprise that his arrangements are so rich in local colour. He has treated the songs as folk-songs ought to be treated. One can see at a glance that this is not the first attempt at such work.

The songs are arranged alphabetically throughout the work, and there are two indexes, one of the titles by which the songs are usually known, and the other of the first lines. A verse from the Rev. John Skinner's "Tulluchgorum" finds an appropriate place on the title-page. Needless to say, the volume itself is got up in Messrs. Augener's usual excellent style, in which good paper and clear printing leave nothing to be desired. The public may congratulate itself on getting such good return for such extremely moderate outlay.

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

XI.—PARSIFAL (*continued from page 173*).

AMFORTAS has returned from the lake, and the sacred feast is spread for the knights. The descriptive music, dominated by a solemn march rhythm, passes from one phase to another of the many themes connected with the Grail ceremony, while the scenery gradually changes in the "Verwandlung" or panoramic scene.*

As we approach the Grail Castle we hear the Love Feast motive *ff* from six trombones, the climax and the crown of the noble march; and now, amid the pealing of bells, the splendour of the Grail Hall bursts upon our sight. From opposite doors the Grail knights enter, clad in long white surcoats and singing their chorus, "The Holy Supper duly prepare we day by day . . . Whosoever rejoices in doing good may receive the blessing of our solemn feast;" and, as they stand in their appointed places we hear the Grail motive again.

Amfortas is borne in, preceded by the veiled shrine which holds the Grail. From high up in the dome a chorus sings, "As He once poured out His blood for a

* The assistance of that indispensable force of imagination to which reference has already been made, is now more necessary than in this famous scene. But Wagner's bold conception is so cleverly carried out at Bayreuth that the most unimaginative spectator, in order to obtain a complete illusion, has only to make an impromptu telescope out of a programme (or, for that matter, with his hand) so as to shut out the frame of the stage, all stationary accessories, and also the lower part of the figures of Parsifal and Gurnemanz.

sinful world, may I also be ever ready to pour forth mine in His service":—

Den sün - dig-en Welt-en..... mit taus - end



Schmerz-en, wie einst - - sein Blut..... ge -



- floss - en



and from the extreme height of the dome come fresh young voices, "In faith strengthened anew by the visible token of the Saviour's message, take the bread and the wine of life." All take their places at the board in silence, which is suddenly broken by the sepulchral voice of Titurel from his tomb, "My son, Amfortas, art thou ready for the sacred office?" But the unhappy king lies still in silent misery. "Shall I again to-day receive fresh life from the Grail?" Still a deep and painful silence. "Must I then die without the comfort of my Saviour's presence?" Then first the anguish of Amfortas finds voice. "Woe, woe is me! My father, ah, resume thine office and let me die. . . . Oh, may no one of you ever know the agony awakened in me by the very tokens which are your comfort. What is the pain of the spear-wound in my flesh to the pain, as of hell, to be condemned to this high office among you—I, the only sinner in your ranks, condemned to be your guide and guard, praying with impure lips for a blessing on your pure hearts!"

It is a powerful and a painful scene, as, through and between his self-accusation, his self-abasement, his vision of the Grail, and his thoughts of the Saviour whose dying love is turned to his reproach, we hear the themes which tell of temptation and fall, of Klingsor and Kundry, which represent the agony and the saving love of the Redeemer. With a great cry of "Mercy! Have mercy, O All-merciful; look with pity on me! Take from me all I cherish, only heal my wound and let me die," Amfortas sinks back unconscious, while an invisible choir, as of voices from heaven, sings the promise, "Durch Mitleid wissend der reine Thor, harre sein."

Urged and encouraged by the knights, Amfortas raises himself slowly in evident pain, and bows himself in prayer before the unveiled purity of the Holy Grail, while the impressive phrases from the opening of the Prelude (p. 103) are illuminated by the words, "Nehmet hin meinen Leib," etc. As the king prays, darkness descends on the hall, from the midst of which a blinding ray of light flashes down on the cup, causing it to glow with a soft radiance. When he has blessed therewith the bread and

wine and the kneeling knights, Amfortas sets down the cup and it grows paler as daylight returns. Its mystery is again hidden by the veil, and a lovely melody floats down from the dome while the feast is being spread for the knights:—

Wein..... und Brod des letz-ten Mah - - -



les



After Supper the knights embrace one another* and file out as they came in.

Parsifal has stood motionless and heedless of all Gurnemanz's attempts to attract his attention during the ceremony—only when Amfortas's impassioned cry for mercy rang through the hall did a hand pressed tightly to his heart show that he had understood aught, or had been at all affected. The aged knight, in short-sighted impatience at what he deems the lad's impassiveness, angrily pushes him from the hall. An unexpected meaning is given to his scornful words by the "reine Thor" motive in the orchestra, and as he himself slowly leaves the vast hall and the emptiness which seems symbolical of his vain hope, the silence is sanctified to us rather than broken by an invisible voice, "Durch Mitleid wissend, der reine Thor," a celestial choir takes up the strain. "Blessed is he who believes" ("Faith" or "Prayer" motive), and the curtain closes on the first act.

(To be continued.)

THE ORGAN WORKS OF J. S. BACH.

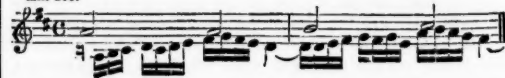
EDITED BY W. T. BEST.

(Continued from p. 174.)

VOLUME XVI.† (Continued.)

CHORAL PRELUDE No. 36, "Gott der Vater, wohn' uns bei":—

Ex. 286.



In the Peters edition this prelude is No. 24, p. 62. Vol. VI., and in the B.-G. it is relegated to the second Appendix of Vol. XL., appearing among the imperfect or

* It is from one of the Supper choruses that the motto for the Wagner society has been chosen:

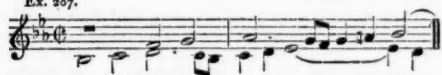
"Froh im Verein,
Bruder-getreu
Zu kämpfen mit seligem Muthe!"

† Augener's Edition, No. 9816.

doubtful pieces. It will be found at p. 177. The three texts agree save in two small particulars. The first will be found, in Best, at p. 947, line 1, bar 3, top part. The minim *d* has a double stem, showing the resolution of the counterpoint in the part below the theme. Peters reads the same, but in the B.-G. the note has only a single stem. Page 950, l. 2, b. 3, in the second voice the last *c* is sharp, and so in Peters; but in the B.-G. the *c* is natural.

No. 37, "Kyrie, Gott Vater in Ewigkeit" :—

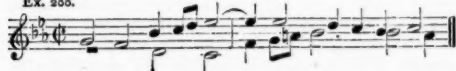
Ex. 287.



This forms No. 1 of the great preludes comprised in the third part of the Clavierübung, and will be found in the B.-G., Vol. III., p. 184. In Peters it is No. 394 of Vol. VII., p. 18. There is only one difference in the texts, and that, possibly, may be due to an oversight. In Best, p. 952, l. 2, b. 3, middle stave, the last *a* is flat; in the others it is natural.

No. 38, "Christe, aller Welt Trost" :—

Ex. 288.



In both Peters and the B.-G. this follows next in order to the prelude No. 37, and here again there is but one difference in the three texts, and that of a similar character. In Best, p. 955, l. 1, b. 3, the last *e*, a minim, is natural, but the note is marked flat in the other editions.

No. 39, "Kyrie, Gott Heiliger Geist" :—

Ex. 289.



This also will be found in direct sequence in the other editions, the ecclesiastical significance of the three preludes being evident in the titles. The points of divergence, though slight, are more frequent in the texts of this prelude. In Best, p. 959, l. 1, b. 3, in the third voice the last *a* is marked natural, and so in Peters; but in the B.-G. it is marked flat. It might have been well had a natural been inserted before the *f*, third voice, in the last bar of the same page, as it has been done in the other copies. In the second bar, p. 960, third voice, the first note, *f*, is a crotchet; in the other editions it is a minim. Page 962, l. 2, b. 3, in Best, the second *c*, fourth voice, is, like the first, natural; in the other editions it is marked flat. The passage, as a whole, is in favour of the other readings, and the omission of the flat may be an engraver's error.

VOLUME XVII.*

With this volume we arrive at the Short Choral-preludes, of which fifty are given. In no two of the three editions is the order of publication of these preludes the same. In the B.-G., Vol. XXV. (second part), forty-six of these short preludes will be found included in the "Little Organ Book"; in Peters, Vol. V., there are fifty-six, the titles in alphabetical order—a proceeding not observed in the other editions, rendering the search for them no easy matter. In Peters and the B.-G. the last note of each phrase of the choral melody is marked by a pause. This is rather an assistance to the eye in marking off the various sections, as, from the nature of the counterpoint, the performer could not observe these pauses in playing.

* Augener's Edition, No. 9817.

Mr. Best omits them, and frequently in the B.-G. they are enclosed in brackets. In some of the preludes these pauses form the only differences, and as they are mentioned here they will not be referred to again.

No. 1, "Vom Himmel hoch da komm' ich her" :—

Ex. 290.



In Peters this is No. 49, p. 53, Vol. V., and in the B.-G. Vol. XXV. (second part), No. 8, p. 9. The texts of all three agree throughout.

No. 2, "Vater unser im Himmelreich" :—

Ex. 291.



Peters, V., No. 48, p. 52; B.-G. XXV., No. 38, p. 52. In these editions the Key-signature of D minor is not given, otherwise the copies agree in every way.

No. 3, "Wir danken dir, Herr Jesu Christ" :—

Ex. 292.



Peters V., No. 56, p. 59; B.-G. XXV., No. 25, p. 35. No difference in the texts.

No. 4, "Nun komm, der Heiden Heiland" :—

Ex. 293.



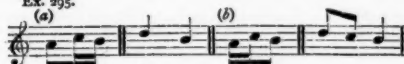
Peters V., No. 42, p. 44; B.-G. XXV., No. 1, p. 3. The extract is given on the two staves as, in the B.-G. and Peters, it is differently written so far as concerns the progression of the parts, being as in the extract below :—

Ex. 294.



Similar passages will be found in the second bar of the second line (p. 966), and in the first and third bars of the third line. In Best, the second voice, last beat, bar 2, second line, and top part, bar 3, last half, read as (a), and the others as (b) :—

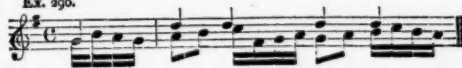
Ex. 295.



Beyond these points the texts agree.

No. 5, "Lobt Gott, ihr Christen allzugleich" :—

Ex. 296.



Peters V., No. 40, p. 42; B.-G. XXV., No. 11, p. 13. The three texts in agreement.

No 6, "Leibster Jesu, wir sind hier":—



Although there are two preludes in this Choral in the "Little Organ Book," this particular one will not be found there. It is published in the B.-G., Vol. XL., being in the first division (p. 25) of choral preludes: those of the Kirnberger Collection. Johann Philipp Kirnberger (1721-1783), spoken of as one of the "preparers" of the great epoch in German music, edited collections of vocal pieces by Graun and Hassler, and appears to have been a careful and judicious collector of the works of Bach. In Peters this prelude is No. 36, p. 39 of Vol. V. There are no differences in the three texts.

STEPHEN S. STRATTON.

(To be continued.)

LETTER FROM LEIPZIG.

FOR some weeks a rumour has been going about that the conductor of the Gewandhaus Concerts, who has filled that post for so many years, intended to retire; and now this vague report is corroborated by the daily journals, which contained, a short time since, the following apparently official notice: "As we hear, Herr Professor Dr. Carl Reinecke, the highly esteemed conductor of the Gewandhaus Concerts, has sought to be released from his duties, and the concert direction has, in full recognition of his long years of meritorious labour, accepted his resignation." All those who followed with real interest last season's concerts, and know with what heartiness the septuagenarian artist was always received, will have found no occasion to perceive a lessening of power, and will be surprised that he should now have given up, from regard for his health, a post held by him for thirty-five years, without taking leave of the public. We might indeed wish for Reinecke that the reason given by the papers were only a pretext, but what else could have induced him to resign after having in these last years obtained increased favour with the public? It is true that Reinecke has some enemies, for he never denied his musical faith, and was never able to see that the culmination of all music ought to be sought in Richard Wagner. But then his friends are also very numerous, who know how to appreciate his fearless fidelity of opinion. It would, however, be a great error to suppose that Reinecke had held exclusively to the classic side, for, besides the older and newer classics, he always cultivated the best modern productions. The names of Brahms, Bruch, Nicodé, Dvorák, Grieg, Volkmann, Saint-Saëns, Bizet, Rubinstein, Jadassohn, Hegar, Metzdorf, Bargiel, Gernsheim, Sitt, Heuberger, Thieriot, Richard Strauss, Hermann Goetz, and D'Albert were to be found in the programmes, together with Berlioz, Wagner, and Liszt. Certainly the last-named composer was but rarely drawn upon, and if this was a fault Reinecke deserves censure, though the fault might have been atoned by the pains and care bestowed on the best productions.

It is not yet known who is to succeed Reinecke, but it seems certain that a man has been chosen who has earned a name as a clever conductor, not as a composer nor in any other capacity. The old tradition seems to be set aside, that the conductor of the Gewandhaus Concerts should be a famous composer, as the names of the conductors since Mendelssohn show—viz. Ferd. Hiller, N. W. Gade, Julius Rietz, and Carl Reinecke. It might be appropriate here to give a short biographical sketch of the last named, based chiefly on Wasielewsky's "Carl Reinecke, His Life, Productiveness, and Activity."

Carl Reinecke was born at Altona on June 23rd, 1824, son of the music teacher, T. P. R. Reinecke, who began to instruct his boy in music when five years of age, and remained his sole teacher in theory, piano, and violin. The first signs of remarkable talent were shown by the child at the age of six, when,

in listening to a string quartet, he pointed out a misprint in the 'cello part, the bass clef substituted for the tenor. At the age of seven he began to compose. In 1835 he first appeared in public as a pianist, and in 1843 undertook his first concert-tour to Copenhagen. In Copenhagen he enjoyed the patronage of the great violinist, H. W. Ernst, and King Christian VIII. granted him a stipend. In October of the same year Reinecke went to Leipzig, where he was already, in November, engaged to appear at a Gewandhaus Concert. He stayed in that city three years, enjoying intercourse with Mendelssohn, Gade, Schumann, and David.

In 1846 he undertook an artistic tour to East Prussia and the Russian Baltic provinces, then returned to Copenhagen, where Christian VIII. appointed him Court pianist. He did not, however, remain there long, for disturbances in the Duchy of Schleswig-Holstein and the threatened war obliged him as a true German to leave Copenhagen in haste. After a short stay in Holstein and in Hamburg, Reinecke went for the second time to Leipzig, where he played at the Gewandhaus on several occasions. Thence he went to Bremen, where he had the good fortune of a visit from Liszt and Jenny Lind, who also played and sang at his concerts. From Bremen he turned to Paris with many introductions from Liszt, one of which was to Berlioz, who invited him to play at one of his concerts. He also gave piano lessons, at Liszt's special desire, to the two daughters of the latter, afterwards Mme. Ollivier and Frau Cosima von Bülow-Wagner. At Paris he met Ferdinand Hiller, who persuaded him to enter the newly-founded Conservatorium at Cologne. In 1854 Reinecke obeyed a call to Barmen as musical director, staying there five years until he obeyed another call as musical director of the University at Breslau and conductor of the Sing Akademie there. Only one year later he received a call from Leipzig to become conductor of the Gewandhaus and teacher at the Conservatorium, and accepted the posts, although it necessitated a considerable sacrifice in a monetary sense, the Breslau appointment having a far higher salary. From 1860 up to the present he laboured in these same posts, receiving many honours, such as membership of the Berlin Academy, the Vienna "Gesellschaft der Musikfreunde," the Stockholm Academy, the Dutch "Gesellschaft zur Beförderung der Tonkunst," besides innumerable honours, diplomas from all parts, and the degree of Doctor *hon. causa* from Leipzig University, while the King of Saxony conferred on him the title of Professor, etc. etc.

Notwithstanding his enormous activity in his two official posts, Reinecke found time for numerous artistic tours in Germany, Russia, England, Poland, Holland, and Switzerland, besides composing many works. His grand opera, *König Manfred*, was performed with great success at Wiesbaden in 1868, but has only been since given at Leipzig and St. Petersburg, a fate partly due to the libretto, which rendered it impossible of performance in Roman Catholic lands, and partly to the exacting demands made by the composer on the representatives of the two principal rôles. The entr'acte to the 5th Act has been performed everywhere, and is one of the best-known pieces of the time. The overture has also found a place in most concert répertoires. The comic opera, *Auf hohen Befehl*, appeared many years later, and was performed at about thirty theatres, but did not obtain a permanent footing. The last opera, *Der Gouverneur von Tours*, makes its way slowly but surely. Reinecke's one-act operas are frequently given by the amateur societies for which they were written (i.e. *Der vierjährige Posten*, and *Ein Abenteuer Händels*). He has written numerous overtures, besides those to the above-named operas, of which the best known are those to *Dame Kobold* and *Friedensfeier*. Of his three symphonies, the last only appeared last winter, and enjoyed extraordinary success on its first performance at the Gewandhaus. Reinecke's works for pianoforte solo, two pianos, chamber music and songs, are numerous. By his musical fairy tale, "Little Snowdrop," which became widely popular at once, he started quite a new class of composition for female chorus, solo voices, and pianoforte, with declamation, of which he may be rightly called the creator. He himself wrote besides in this genre, "Little Rosebud," "Cinderella," "The Enchanted Swans," and "Little Snowdrop and Rosebud."

It has for some time been usual to speak of Reinecke as a

follower solely of Mendelssohn and Schumann. These two masters certainly had an undeniable influence over him, as Mozart had on Beethoven, Weber on Mendelssohn, and Mendelssohn on Schumann; but anyone acquainted with his later works must own that Mendelssohn's influence is there hardly perceptible, and that the influence of the great classics is overmastering. As Reinecke has written much for the young (his "Kinderlieder," for instance, are translated into seven or eight languages), he is often spoken of as the creator especially of lovely miniatures, forgetting his choral works "Belsazar" and "Hakon Jarl," his symphonies, piano concertos, "In Memoriam," and chamber music, which prove him the great master he is universally considered.

OUR MUSIC PAGES.

ASPIRANTS to the art of concerted playing are catered for this month, as Our Music Pages contain two numbers from Hermann's "First Practice in Ensemble Playing" (Edition No. 5291a,b), which is a collection of 32 short "bits" (chiefly from classical sources), arranged for three violins. There are plenty of easy Trios with a 'cello part, but how few young violin students can number a 'cellist among their acquaintances! So these arrangements for violins only—and who does not play the violin nowadays?—should prove a boon.

Reviews of New Music and New Editions.

Prelude and Fugue in E minor for the Organ. By J. S. BACH.

Toccata and Fugue in D minor for the Organ. By J. S. BACH.

Arranged for pianoforte solo. By MAX REGER. London: Augener & Co.

A PERUSAL of these two brilliant transcriptions of Bach organ compositions is doubly interesting to one who is acquainted with the celebrated Liszt and Tausig transcriptions. We have gone so far as to compare them, noting the differences in treatment, and the widely different readings of one of the two pieces in particular; and we are bound to admit that M. Reger is entirely successful in reproducing (as far as it be possible on the pianoforte) those grand effects which so impress the hearer when listening to a Bach fugue on the organ. Several passages in chords look formidable enough on paper, but they yield to practice, and are very striking in their effect. A few writers (not always the most successful in the field of original composition) have excelled in the art of transcribing the masterpieces of the great composers, a branch which demands more than ordinary knowledge of the possibilities of an instrument, and considerable judgment in employing them. Max Reger's first essays show that he possesses this talent to an unusual degree, and we feel convinced that concert pianists will not be slow in including these pieces in their programmes.

Augener's Library of Pianoforte Music for Study and Amusement. A collection of studies, classical and drawing-room pieces, selected, revised, and fingered. By E. PAUER (c). Book VI. Junior Grade. (Edition No. 5966; net, 1s.) Senior Grade. (Edition No. 5986; net, 1s.) London: Augener & Co.

TAKING first the volume of junior pieces and studies in this collection, we find two studies by Czerny in D flat major and Döhler in F major; six melodious Preludes by E. Pauer, in the keys of A, E, and B major and their relative minor keys (well calculated to please as well as

instruct the young player); Fugue in F major by C. P. Emanuel Bach; Minuet in B flat major by Mozart; another by Joseph Exaudet in G major; the very well-known Giga in F major by Domenico Paradies (so continually occurring in examination lists); and a Polonaise in C major by Louis Spohr. A most attractive book for every junior pianist, revised and fingered by Professor Pauer so as to leave no doubt as to a proper interpretation. The volume of pieces and studies in the senior grade contains three studies by Cramer, Loeschhorn, and Moszkowski; a humorous piece by Rameau, entitled "La Poule"; Polonaise in E major by W. Friedemann Bach; "The Lake," by W. S. Bennett (another piece well known to every pianist); "Chanson des Paysans Bohèmes," by Schulhoff; *Andante* by Friedrich Kiel; and a Rigaudon in G by E. Del Valle de Paz. All these pieces are moderately difficult, and with two or three exceptions are fingered. Both volumes are particularly suitable for school work.

Toujours joyeux. Valse tyrolienne pour piano. Par F. KIRCHNER. Op. 602. London: Augener & Co.

ANOTHER short and easy *morceau de salon* in this well-known composer's style, which will serve a useful purpose as a recreative piece for juveniles. The music is rather out of the common, tuneful and clear, besides carrying that air of refinement about it which one is accustomed to associate with Kirchner's work.

Vecchio Menuetto en sol majeur pour le Piano. Par ANTON STRELEZKI. London: Augener & Co.

HARDLY a month passes by in which we have not to notice a new composition of Strelezki's. This time it is a miniature, to which he has given the title "Vecchio Menuetto." For once in a way the music is simplicity itself, appropriately suggestive of the old-fashioned Italian school. Altogether, it is an agreeable little piece, which should find much favour.

Impressions. Three pieces for pianoforte. By PERCY PITT. No. 1. Improvisation; 2. Veille de départ; 3. Humoresque. London: Augener & Co.

THESE three pieces stamp Mr. Percy Pitt as a composer of whom much may be expected, and in whom there is little reason to think that we will be disappointed. The new *opus* is distinctly a step in advance of any of his previous efforts, and displays a remarkable power of invention, besides considerable skill in working out melodious phrases. The harmonization is certainly abstruse at times, but never unintelligible, and each idea is effectively expressed. In Nos. 1 and 2 the impression is decidedly that of Wagner, while No. 3 rather favours Schumann in its style. The shorter, No. 2, impressed us, if anything, more than the other two, but all three are equally praiseworthy compositions.

The "Italian" Symphony. By FELIX MENDELSSOHN-BARTHOLDY. Op. 90. Arranged for pianoforte duet. By MAX PAUER. (Edition No. 6974; net, 1s.) London: Augener & Co.

WE noticed this fourth symphony of Mendelssohn's in July, when it was issued as an arrangement for pianoforte solo by Mr. Max Pauer, and it is with pleasure that we now draw attention to it as a pianoforte duet. The "Italian" Symphony is a most beautiful work, and it is too well known to amateurs to need any detailed description. With Mr. Max Pauer as editor of this version, substantial accuracy of detail is an assured fact in advance. We have often insisted on the value of these arrangements to students, by whom they are becoming more and more appreciated; and if our previously

expressed desire for some indications as to the different instruments employed in the original score could be met, their value could not well be over-estimated.

Gavotte romantique. For violin and pianoforte. By WALLACE SUTCLIFFE. London: Augener & Co. A *CAVOITE romantique* for violin and pianoforte by W. Sutcliffe deserves in all respects to become popular as a light, recreative piece, and for performance in the salon. It is a very good example of this form of composition, tuneful and elegant, without deviation from the recognized style of the modern gavotte. The violin part is, as usual, properly bowed and fingered.

Seven Divertissements for the Violin, for the study of the seven principal positions. By B. CAMPAGNOLI. Op. 18. Revised by GUSTAV JENSEN. (Edition No. 7601; net, 1s.) London: Augener & Co.

IN publishing a new edition of Campagnoli's "Divertissements" for violin solo, Messrs. Augener & Co. add another to the many valuable works of a similar character which they have already included in their catalogue. We can add little to the prefatory remark by the editor, Gustav Jensen, which runs as follows:—"Campagnoli's book of studies affords a separate piece, consisting of several movements, for each of the seven positions most in use on the violin. . . . Protracted continuance in the higher positions must injure the beauty of the tone—i.e. in *cantilena*; but one must not forget that it is here a question of cultivating a technical speciality, which aims at imparting steadiness and firmness to the left hand." Much of the work is written in two voices, which lends great variety to the whole. This excellent edition will undoubtedly ensure a wider acceptance than has hitherto been accorded to what is the work of a celebrated violin virtuoso, and deserves the attention of all aspiring students.

Graceful Dance. For violoncello and pianoforte. By PROSPER BURNETT. London: Augener & Co.

A LIGHT, short piece of the modern gavotte type, easy both to play and understand. We can well recommend it to the notice of teachers generally, and amateurs in particular, as a good drawing-room piece.

Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios. By RICHARD HOFMANN. Step II.—Balfe, *The Bohemian Girl* (Edition No. 5420); Beethoven, *Egmont* (Edition No. 5421):—A, for violin, each net, 6d.; B, for two violins, each net, 8d.; C, for violin and pianoforte, each net, 1s.; D, for two violins and pianoforte, each net, 1s. 4d.; E, for violin, violoncello, and pianoforte, each net, 1s. 4d.; F, for two violins, violoncello, and pianoforte, each net, 1s. 6d. London: Augener & Co.

AFTER a long run of potpourris for stringed instruments and pianoforte (Step I., the violin part in the first position) which have been reviewed from time to time in these columns, a new series commences with the appearance of two selections—one from Balfe's opera *The Bohemian Girl*, the other from Beethoven's music to *Egmont*. The pieces are arranged on the same plan as those of the first series, excepting that the violin part is fingered in the different positions. The potpourri *Egmont* commences with the first movements of the overture (*Sostenuto*), and concludes with the last movement (*Allegro con brio*), and introduces the songs "Freudvoll und leidvoll," "die Trommel gerühret," "Clärchen's Tod," and extracts from Entr'actes III. and IV. Technical difficulties are always avoided, the object being to provide useful and agreeable

pieces for players whose capacities are limited to the performance of easy music. A glance at the several arrangements readily suggests their usefulness.

Vortragsstudien. Studies in style. A collection of striking and favourite pieces of old masters. Arranged for violoncello with pianoforte accompaniment. By CARL SCHROEDER. No. 21, P. LOCATELLI, Adagio. No. 22, P. CASELLA, Marcia funebre ed allegro impetuoso. London: Augener & Co.

THE two latest numbers of this series—an Adagio by Locatelli and Marcia funebre ed allegro impetuoso by Casella—belong to the best class of music for the violoncello. They are of great educational value, but should only be heard when rendered by a player who is in perfect sympathy with the old masters' style, who is endowed with talent, and has acquired the experience necessary to render them with taste and delicacy.

Scale and Chord Studies for the Violoncello. By OSKAR BRÜCKNER. Op. 40. Book II.: Chord Studies. (Edition 7769 B; net, 3s.) London: Augener & Co.

BOOK II. of Brückner's Scale and Chord studies is a substantial volume of 86 pp., furnishing ample material to enable the persevering student to master the technics of chord-playing, *Arpeggi*, octaves, etc. Equipped with both books, he will surely find in them exercise sufficient to render any other purely technical work for the violoncello superfluous. The book commences with a number of preparatory exercises on intervals and for the wrist, after which chord exercises are given through all the major and minor keys, bowed in a variety of ways and in different positions. There is one peculiarity with regard to the arrangement of the chords which strikes us as being novel. It is that the chords of the dominant and diminished seventh are given on the tonic of the scale; for instance, in C, the dominant seventh appears as C, E, G and B flat, the diminished seventh as C sharp, E, G, and B flat. This may seem a trifle confusing, but it does not in the least detract from the value of the book as a technical work.

"Sleep On Till Day." Song. By ANTON STRELEZKI. London: Augener & Co.

A NICE little song, with a pretty melody and a soothing, rocking accompaniment which justifies the sub-title of "Lullaby." The compass is from D to E flat (only once touching F), and the whole thing quite easy.

"The Skylark's Wooing," "April Showers," "Hill-tops."

Two-part songs for female voices, with pianoforte accompaniment. By A. E. HORROCKS. (Edition No. 4098 a-c; each net, 4d.) London: Augener & Co.

WONDERFUL to relate, the usual threadbare sentiments of the "Come to the Woodlands," "Welcome, gentle Spring," etc., type, inevitably connected with ladies part-songs, are here conspicuous by their absence! Instead here are delightfully original and graceful verses, full of pretty fancies—such, for instance, as the quaint conceit in "April Showers," where the raindrops are likened to "a thousand little angels . . . in garb of sober grey." The music is also charming, having most happily caught the spirit of the words, shows rare freshness and spontaneity, and in point of difficulty is quite within the power of an average school singing class.

Musical Haunts in London. By F. G. EDWARDS. London: J. Curwen & Sons.

THIS daintily-got-up little book will be appreciated by amateurs and professionals alike, containing as it does

F. HERMANN'S "FIRST PRACTICE IN ENSEMBLE-PLAYING."

32 short Pieces arranged for 3 Violins.

No 17. GERMAN DANCES by SCHUBERT.

Tempo moderato.

VOLINO I. *p*

VOLINO II. *p*

VOLINO III. *p*

mf

mf

mf

pp

pp

pp

Allegro.

f

f

f

1. 2.

f

Tempo moderato.

p

mf

mf

pp *ritard.*

pp *ritard.*

F. HERMANN'S "FIRST PRACTICE IN ENSEMBLE-PLAYING."

32 short Pieces arranged for 3 Violins.

No 18. SONG WITHOUT WORDS by MENDELSSOHN.

Allegro con anima.

VIOLINO I. *mf* *cresc.* *f*

VIOLINO II. *mf* *cresc.* *f*

VIOLINO III. *mf* *cresc.* *f*

D
espressivo *p* *p* *p*

cresc. *sf* *f* *p* **E**

cresc. *sf* *f* *p*

cresc. *sf* *f* *p*

cresc. *cresc.* *cresc.*

[illegible]

good illustrations of such places as Attwood's house, Mendelssohn's, Weber's, Spohr's lodgings, the old Argyle, and Hanover Square Rooms, etc., together with concise and accurate information about each. Nor is it only dry facts that Mr. Edwards has so diligently unearthed, but several capital anecdotes of various musicians are included in the letterpress. One of the most interesting features is the reproduction of a sketch of St. Paul's from the Thames, drawn by Mendelssohn and never before published. This forms the frontispiece, and is well worth the modest shilling charged for the entire book.

Operas and Concerts.

ROYAL OPERA, COVENT GARDEN.

THE season has ended at Covent Garden, and not without great credit to Sir Augustus Harris. Many have asked—Why not this or that opera? But if Sir Augustus could please everybody he would be the first impresario who ever did so. The wonder is that he has done so well, remembering that it was a prima donna rather than a composer's season. Lovers of true musical art must be thankful to the famous vocalists who appeared, that they displayed so much tact and good taste. Even Madame Patti, most petted of all, departed a little from her conventional routine for the sake of the music, and also to conciliate a few of the good old-fashioned opera-goers who still believe in the greater masters. Madame Melba also was to be commended for taking a secondary character occasionally. Madame Sembrich, after an absence of eleven years, returned and sang so well as to surprise her greatest admirers. Madame Calvé, although suffering at first from the illness caused by her Russian journey last winter, sang admirably. The almost sudden death of Mr. Carrodus threw a certain gloom over the close of the season, but, fortunately for the artistic effect, his place has been filled by Mr. Betjemann in a most satisfactory manner. In the manager's farewell speech scarcely any allusion was made to the future, but already one novelty has been secured for next season. This is *La Vivandière*, by Benjamin Godard, a composer who did not quite obtain in his lifetime the reward that was his due. He left *La Vivandière* unfinished in the orchestration, but with sufficient indications of what he intended to enable Paul Vidal, his friend, to complete the opera, which recently met with great success in Paris. Sir Augustus Harris has induced Madame Calvé to promise that she will represent the heroine. *La Martire*, by the Greek composer Samara, was not performed, and it is probable enough that another work of his recently composed, and with Shakespeare's *Taming of the Shrew* as a libretto, may reach the Covent Garden stage first. The good work done by the Saxe-Coburg Company must not be forgotten. Their visit did not prove a pecuniary success, but the production of Smetana's *Bartered Bride* for the first time in this country earned for the Coburgers the goodwill of amateurs. An English version will shortly be performed by the Rousbey Operatic Company.

AUTUMN OPERAS.

THE complaint that no opera can be heard in London from July until the following May will this year be set aside, owing to the bold venture of Mr. Hedmond, formerly tenor of the Carl Rosa Company, who promises us wonderful things this autumn at Covent Garden. He starts with a season of one month, during which time he mentions such unheard-of schemes as the production in English of several Wagnerian operas. These will be contrasted with Balfe and Wallace—a curious mixture, indeed. But if Mr. Hedmond really gives us *Siegfried*, the *Walküre*, *The Flying Dutchman*, *Lohengrin*, ay, and the *Meistersinger*, in English, we can hardly cavil at other features of his programme intended to gratify the million. If he can only fulfil a few of his promises Mr. Hedmond will earn our gratitude. The innovation may lead to important results, and we may remark that he has already engaged some

admirable vocalists, among them Mr. Ben Davies, who has promised to appear in *Lohengrin*. Madame Januschowsky, the Wagnerian dramatic soprano, who has been so successful in the United States, will be one of the singers, and several excellent English artists famous in the concert-room will appear for the first time in opera. The autumn season will commence about the middle of October, and should public support be sufficiently encouraging, the new manager intends to open Covent Garden in the spring with Wagnerian and other operas, including one or two French works little known in this country.

CRITERION THEATRE.

ON Thursday, August 8th, a production of a novel kind was seen at the Criterion. It was a new "musical farce," called *All Abroad*, by Messrs. Owen Hall and James T. Tanner, the music being by Mr. Frederick Rosse. The new piece is of the same class as *The Gaiety Girl* and others which have been very popular. Of course, the music is not ambitious, and in some instances it approaches closely to the French opera bouffe type. Unfortunately, our artists who appear in such works do not combine, as their Parisian rivals do, histrionic with vocal talent. They sing well and act tamely, or *vice versa*. The Criterion company is better in acting than in singing. Mr. G. Carroll, Mr. C. E. Stevens, and Mr. Horace Mills are the most meritorious of the gentlemen. Miss Ada Reeve introduces a curious ditty, in which she changes her costume while singing. One of her songs, "The Business Girl," suggests that the composer has studied Offenbach. It is sprightly and effective, and generally the music may be praised for its liveliness and flow of tune. One decidedly amusing scene is where a *Janatio per la musica* describes to the chorus an opera he has composed, and sings scraps of the music to illustrate it. This is the most genuinely humorous passage in a work not aiming high, but worthy of commendation as tending to improve the kind of music usually associated with such light effervescing productions. When our stage performers become a little more skilled in music novel kinds of pieces may be introduced of a more artistic character than *All Abroad*, in which it must be confessed the performers are themselves not quite at home.

PROMENADE CONCERTS.

THE Promenade Concerts at the Queen's Hall commenced on Saturday, August 10th, most successfully. The arrangements were good, so was the music and the performance generally. The adoption of the French pitch was a novelty, and will no doubt prove successful, although at first causing a little difficulty. Lowering the pitch resulted in somewhat diminishing the brilliancy of the violins. But this has been remedied by increasing the number. An innovation was the permission to smoke, which appeared to please, as it gave the idea of a music hall performance. The excellent acoustic properties of the Hall enabled a smaller orchestra than usual to produce ample effect. The one novelty in the programme was a set of chromatic waltzes, by Cyril Kistler, from an opera called *Eulenspiegel*, which has yet to be performed. The composer is spoken of as a disciple of Wagner, but, beyond an occasional hint of the Bayreuth musician's manner, there was not much to remind the hearer of that composer; and although the waltzes had distinct merit of their kind, they did not make a very decided impression. Wagner's *Rienzi* overture was played with much spirit and with rich tone. Chopin's Fifth Polonaise, instrumented for the orchestra by Glazounoff, was cordially applauded, the originality of the Polish composer's ideas being preserved in the transformation from the pianoforte to the orchestra. There was a well-arranged selection from *Carmen*, with solos for various instruments. A march, *Les Enfants de la Garde*, by A. Schloesser, orchestrated by Harold Vicars, pleased the audience greatly, as did one of Liszt's Hungarian Rhapsodies. The overture to *Mignon* also won hearty applause. Mr. Henry J. Wood, the conductor, was quite equal to his task, and kept the orchestra well in hand. Mr. Frye Parker proved an admirable first violin. A number of popular vocalists appeared, and a new basso, Mr. W. A. Peterkin, from Scotland, who sang Vulcan's song from *Philoëon et Baucis* with considerable effect.

He has a powerful and rich voice, and although somewhat rugged in style, Mr. Peterkin will probably become a popular vocalist. Madame Duma, Madame Van der Veer Green, Mr. Iver Mackay, and others sang with success, and the instrumental solos were received with enthusiasm. Mr. Howard Reynolds played Schubert's Serenade for a cornet solo, and was encored. There was only one fault to be found—the accompaniments were played on the pianoforte. With such a good orchestra, more variety might have been given, and the artistic tone of the performance raised accordingly. We have so much of pianoforte accompaniments at ordinary concerts that the orchestra would be a welcome change.

MISCELLANEOUS MUSICAL ITEMS.

MADAME MELBA is writing a book of travels and musical experiences. It is likely to prove an interesting volume.—A discussion has taken place, started by M. Bonawitz, respecting the value of musical colleges and academies. M. Bonawitz maintains that students derive greater advantages from private teaching than from the instruction received in these institutions. We suspect it depends mainly on the ability and industry of the pupil; but it is an undoubted fact that some of the greatest artists, vocal and instrumental, have become famous without any academical training. The immense number of students now cultivating music must naturally prevent the professors from devoting much time to the individual pupil, who obtains lessons of twenty minutes, where in past days the teacher gave a full hour. The chief difficulty was that unqualified and ignorant persons often pretended to teach an art of which they knew little, and thus led the pupil astray. In the discussion referred to, it is mentioned that out of the thousands trained at academies and colleges, very few achieve distinction. But it is so in everything, as Shelley says—

"The one succeeds, the many fail and pass."

That is, pass out of sight, and are forgotten. In all times those gifted with genius have made a path for themselves, and frequently with little aid from teachers. Unquestionably, as many urge, the academies and colleges almost extinguish the private professors.—The autumn musical items include two recitals by Messrs. Plunket Greene and Leonard Borwick early in November. They will be welcome, coming at a time when London is generally dull and craving for good music.—Mr. Percy Notcutt also announces a concert at St. James's Hall, October 14th, with first-rate vocalists in the programme. The brilliant Spanish violinist Señor Sarasate, Herr Rosenthal, M. de Greef, and other popular pianoforte reciters, will shine during the dull autumn days. There will also be various entertainments in which music will be a prominent attraction.—On August 9th the Strauss Orchestra gave its last performance at the Imperial Institute. During its stay in London the Strauss band has played to more than 220,000 visitors. The dance music has been the most popular, the remarkable *ensemble* being a strong feature. People preferred to hear the Strauss Orchestra play what they especially excelled in.—The Carl Rosa Company have commenced another provincial tour with their customary success. The new tenor of the Carl Rosa Company, Signor Gherardi, is a vocalist of more than ordinary talent.—Some musicians are striving to abolish the title of "leader" as applied to the principal violin. Naturally, if the first orchestral violin attempted really to lead he must fall foul of the conductor, who should have unlimited control if any unity is to be preserved in the performance. Years ago there was a pianist in the orchestra to strike a few chords occasionally, but we have "changed all that." Dr. Richter sets us the true example of what a conductor should be.—Mr. Charles Macpherson, whose psalm "By the waters of Babylon" was so successful at the recent Royal Academy Concert, has been appointed sub-organist at St. Paul's Cathedral. He succeeds the late Mr. Hodge. Mr. Macpherson was born in 1870 at Edinburgh. He was a choir boy at St. Paul's, and when his voice broke he became choir-master of St. Clement, Eastcheap, at the age of seventeen.—Dr. George John Bennett, of the Royal Academy of Music, has accepted the post of organist at Lincoln Cathedral. Dr. Bennett took his degree at Cambridge two years ago.

Musical Notes.

THE past month has furnished us with nothing to report as to the chief Parisian theatres. The Grand Opéra has, indeed, given its usual performances, but these call for no notice. At the time of our writing the Opéra Comique is still closed, but we may give a few items of news as to future arrangements, of which the most important is the contemplated production of *La Navarraise*, in which work Mlle. Calvé will appear for a few times previous to her departure for America; she will then be replaced by Mme. de Nuovina. After *La Navarraise* will come in due time the *Xavière* of M. Théod. Dubois, unless M. Carvalho should decide to give precedence to the French version of *Hänsel and Gretel*, for which he is said to be trying to secure the services of our London "Gretel," Mlle. Jeanne Douste. Further, there are the usual reports of the revival of Gluck's *Orphée* (for Mlle. Delna), and of the production of a new work, *Caprice de Roi*, by M. Paul Puge. A new American singer, Miss Courtenay, will shortly make her *début* as "Dinorah."

It seems to be true that the admirable baritone M. Lassalle has definitely retired from the stage and now devotes himself to business.

SEVERAL new pieces are being prepared for production at the minor Parisian theatres during the coming season: the Folies-Dramatiques will have a new piece by Messager; and the Variétés one called probably *Le Carnet du Diable* (the Devil's Note-book)—words by E. Blum and Paul Ferrier, music by M. Gaston Serpette. The same indefatigable composer is engaged also on a three-act opera, *Par Ordre du Roi*. Messager is also reported to have written a piece in four acts, *Le Chevalier d'Harmental*, but whether this is the piece to be given at the Folies-Dramatiques, or a different one, we do not know.

THE heirs of the late Victor Wilder having brought an action against Messrs. Schott for permitting the use of another French version of Wagner's dramas than that made by Wilder, have lost their case. On the legal question there is nothing to be said, but the decision presses very hardly on Wilder's children, who will now gain nothing by their father's prudence or by his enthusiasm for the cause in which he worked so hard. And we fear it must be added that the conduct of Mme. Wagner in setting up a rival version to that which she had formerly approved and sanctioned—and to the injury of the children of one who had worked so hard in her husband's cause—does not seem either just or generous.

A SHORT autobiographical sketch of the late M. Gounod has been published in the *Revue de Paris*, but it does not appear to contain much of importance that has not been published before, and it comes to a close just at the period when the author became famous by the production of *Faust*.

THE late Emanuel Chabrier was, at the time of his death, engaged on an opera entitled *Briséis*, by Catulle Mendès. The first act of this work, presumably all that is sufficiently finished to be fit for performance, will be performed at Nantes during the coming season, under M. Henri Jahyer.

SOME of the French papers having printed a paragraph stating that 100,000 francs had been paid to the Wagner family as their dues on the performances of Wagner's works in France during the last six months, Herr A. v. Gross, the financial manager for the Wagner family, has corrected this statement by declaring that the amount received was not 100,000 francs, but 18,289fr. 65c., or about £730 instead of £4,000.

A BUST of Berlioz, the work of M. Feinberg, is to be

placed shortly in the Grand Opéra. Some other distinguished characters are to have the same sort of commemoration—Mme. Malibran, Gounod, Carafa, and Fontenelle, the last of whom died very nearly 140 years ago, and his works at about the same time. If the news ever reaches him, he will have reason to be a good deal surprised at these very late posthumous honours.

M. JULIEN TIERSOT has been commissioned to make a tour among the French Alps of Savoy and Dauphiné, with the object of making a collection of popular airs preserved by tradition in those parts. The minister has chosen his agent well, and we wish M. Tiersot success.

THERE has been a Widor festival at Ostend, at which a considerable number of the chief works by the popular French organist were performed. The programme included the symphony for orchestra and organ written for the inauguration of the Victoria Hall at Geneva, an orchestral suite from the ballet "La Korrigane," the music to the *Conte d'Avril*, an *Allegro* from the sixth organ symphony, and vocal pieces. The composer was welcomed with enthusiasm.

AN opera, *Le Barde*, by Léon Gastinel is to be given at Nice during the winter.

AMONG the proposed novelties of the next season at the Théâtre de la Monnaie at Brussels are to be Massenet's *Thaïs* (with Mme. Leblanc in the title-part)—for this performance the composer intends to make some alterations in the score; then there is to be a new opera, *Evangeline*, by M. Xavier Leroux, and perhaps *Ferval*, by M. Vincent d'Indy. In the second line of probabilities we may place a revival of *Fidelio*, according to the version prepared by M. Gevaert, and the late Benj. Godard's *La Vivandière*.

THE title of Royal Conservatoire of Music has been bestowed by royal decree on the School of Music at Antwerp, which is under the direction of the Flemish composer M. Peter Benoit. This will entitle it to a Government subvention.

THE Royal Opera season at Berlin began on August 1st in its new home—late Kroll's Theatre—with a performance of Nicolai's *Merry Wives of Windsor*. Then the phenomenal tenor Bötel began a series of Gastspiele, of which his high C's formed the chief, if not the sole, feature. On August 16th Marschner's old opera *Der Vampyr* was to be revived, in commemoration of the centenary of the composer's birth, his later and better opera *Hans Heiling* being reserved for production later on. It is reported that a new ballet, with music by Moritz Moszkowski, will be produced shortly. Other novelties, it is to be presumed, will follow, but no official announcement has yet been made.

HERR WALDEMAR MEYER, the well-known violinist, is about shortly to open a school for violin-teaching at Berlin which will be of a novel character. Whilst instruction on the violin will be the chief feature, all other branches of music which have any relation to the violin will be included, such as composition, theory, piano, and quartett and orchestral playing. The scheme is original, but Herr Meyer's skill and experience should enable him to make it a success.

GERMAN papers state that Professor Stanford intends to give a concert of English music at Berlin some time in December with the co-operation of Mr. Leonard Borwick as pianist and Mr. Plunket Greene as vocalist. Although a few German critics and composers have learnt that England is not altogether to be despised as a musical nation, there is yet ample room for Dr. Stanford's missionary enterprise, and we heartily trust that he and his coadjutors may succeed in making many converts to a belief in English music and English performers.

PROFESSOR CARL REINECKE has resigned the post of conductor of the Gewandhaus Concerts at Leipzig, which he has held since 1860, and also his position as teacher of piano-playing at the Conservatorium. Herr Reinecke is now seventy-one, and after a life of such active work as he has led, it is little wonder that he is now disposed for a period of rest. From the time he was twenty-one he has been incessantly before the public either as pianist, or conductor, or composer, or teacher, and in every branch he has taken a foremost place. As a pianist of the strictly classical school he had few equals, and in the music of Mozart he was unrivalled; as a conductor of classical music he was excellent; his compositions are sufficiently well known to speak for themselves; as a teacher, the reputation of the great school with which he has so long been associated, and the number of eminent pianists who have been his pupils, testify to his merits. In his early years he was the intimate friend and companion of Mendelssohn and Schumann, and to the doctrines and practice of this school he has always been faithful. Dr. Hugo Riemann concludes his notice of him with these words:—"At the present time he is beyond question the most important musical personage of Leipzig."

UNTIL a new conductor can be chosen to succeed Herr Reinecke, Herr Hans Sitt will conduct the Gewandhaus Concerts. It is said that the post is to be offered to Brahms, but the great composer has shown no inclination of late years to accept the responsibilities of a permanent office, and it seems unlikely that he will accept the post.

IT is announced that Brahms has been setting to music some twenty poems by a peasant-poetess, Johanna Ambrosius, whose verses are attracting some attention. According to some authorities, an Ambrosius concert is to be given at Königsberg, at which some of Brahms's settings will be heard for the first time.

AT last the Weimar-Capellmeister question—at least, the chief part of it—is settled for a time. The resignation of Mr. Eugen d'Albert has been finally accepted, and Herr Stavenhagen, the well-known pianist, has been appointed first Capellmeister. Who are to be his assistants—for it is impossible that he should do everything himself—is not yet known. D'Albert is about to publish a pamphlet on his share in the affair, which, it is expected (and hoped?) will contain some piquant revelations.

ONE hears so much of Bavaria in connection with German music that it is rather surprising to read that the first (?) Bavarian musical festival will take place at Bamberg, October 26th-29th. The German papers only tell us that the proceedings will consist of a reception, a festival play, symphonic and vocal performances; but the Paris *Ménestrel* is much better informed, and gives far more particulars. It tells us that the Festspiel is to be an opera expressly written for the occasion, the libretto being founded on a legend relating to the town of Bamberg. Unfortunately, it does not give the name of the composer who has written (or is to write) the opera, which is to be performed twice—on the 26th and 28th. The orchestra, under Herr Max Leythäuser, will number over eighty performers.

THE much-talked-of performances at Mainz of Handel's *Deborah* and *Hercules* on July 21st and 22nd are spoken of in the German papers as a very great artistic success, but it is not easy to see how they realize the announcements made, that they were to be, as near as possible, a reproduction of the style of the original performances in Handel's day. Rather do they seem to have deviated from that standard much more than our ordinary English renderings. Dr. Chrysander may be perfectly

justified in the changes he made, but it remains a question whether he was carrying out Handel's design. The nearest approach to the character of a performance of Handel's time was in the character of the orchestra and the numerical proportion between the orchestra and chorus. There were no additional accompaniments, and there was an exceptional number of oboes and bassoons. The general effect of the orchestration appears to have been quite satisfactory. The orchestra numbered about eighty, and the chorus about 150, which, though not the proportion of Handel's time, was a much nearer approximation to it than we generally get nowadays. The most successful of the soloists were Mr. Edward Lloyd (who only sang in *Hercules*), Frau Herzog, from Berlin, and the Dutch baritone, Herr Messchaert, the English tenor in particular exciting the utmost astonishment and admiration by his mastery of the spirit of Handelian recitative, a matter in which most of the German singers were conspicuously unsatisfactory. Mme. Moran-Olden took the soprano part in Deborah, and Frl. Charlotte Huhn that of Dejanira in *Hercules*. The chorus consisted of members of the Mainzer Liedertafel and Damengesangverein, and the conductor was Fritz Volbach, to whose zeal and knowledge a very large part of the success must be attributed. It is to be feared that the financial result by no means compares with the artistic.

GERMAN papers announce that Herr Richter has induced the authorities responsible for the Wagner performances at Bayreuth to engage Miss MacIntyre to take part in the revival of the *Ring* next year. It is also said that several members of the London Richter Orchestra will be engaged. Herr Richter will undertake the sole direction of the performances, a very proper arrangement, for, as the sole conductor in 1876, under Wagner himself, he knows the composer's intentions and methods as no one else can claim to know them.

THE Meyerbeer Fund is not very successful as a means of bringing to light hidden musical talent. Again, it is announced that no scholar will be appointed this year, as none of the compositions sent in are considered to have sufficient merit.

HALÉVY's very charming opéra comique *Les Mousquetaires de la Reine* (originally produced in Paris in 1846) has just been brought out at the Leipzig Stadttheater with great success. It is one of the best examples of its class, much better worth hearing than the composer's tedious grand opera *La Juive*.

AN open rupture has taken place between Herr Nickisch, Capellmeister of the Opera House at Pesth, and the manager of the theatre; we scarcely know whether to say that the conductor resigned, or that he was dismissed for breaking the terms of his agreement. Both statements appear to be true. Nickisch seems to have considerably outstayed his time of leave, and when required to return to his duties, refused, and sent in his resignation. The matter was referred to the Minister of the Interior, who declared the offending capellmeister to be dismissed for breach of contract. As Nickisch is engaged to conduct the next series of Philharmonic Concerts at Berlin he will probably settle in that town—for the present.

WE find only one new German opera to announce this month a three-act opera, *Der Lootse* (apparently a version of a French work, *Le Pilote*), by J. Urich, a French composer, pupil of Gounod. This was produced at the Flora-Etablissement at Charlottenberg on July 23rd, and left a rather good impression as regards the music.

HERR HEINRICH ZOLLNER is a fortunate man: he has found two managers willing to produce the two parts of

his war duologue, *Aus dem Jahre, 1870*. The first part, entitled *Der Ueberfall*, is accepted at the Hoftheater of Munich; the second, *Bei Sedan*, is to be given on September 1st (the twenty-fifth anniversary of the battle), at the Stadttheater of Leipzig.

THE Opera House of Vienna began its new season on August 1st with *Lohengrin*, followed by a performance of *Carmen*, in which the part of the heroine was taken by Frl. Paula Mark, now as much the favourite of the Viennese as she formerly was of the Leipzigers. On August 7th the *Africaine* reached its 200th performance at Vienna.

JOHANN STRAUSS's new opera, which will be produced at the Theater an der Wien in the course of the winter, is to be called *Waldmeister*. The posthumous opera of Franz v. Suppé, which is to open the season at the Carl Theater, is called *Das Modell*. The latest work of the third member of the German comic opera trio, Herr Millöcker, which has the title *Der Probekuss*, was produced at Munich, August 3rd, with much success for the first act.

THE centenary of the birthday of Marschner was to be celebrated at Dresden by the revival of his *Templar und Jüdin* (*Ivanhoe*), a work highly esteemed by Schumann. Among other novelties of the coming season are to be another work by Schjelderup, whose first work was a total failure a little while ago; D'Albert's *Ghismonda*, a remanet from last season, and Schilling's *Ingvalde*.

ONCE more, and with great assurance this time, reports are in circulation that Sig. Boito has completed his *Nerone* and played it to Sig. Verdi. Some papers even go so far as to say that it is to be given shortly at Bologna. But we recommend our readers to be incredulous for the present. No one need doubt that *Nerone* is complete, or nearly so, but the production is a different matter.

THERE is seldom any lack of operatic production in Italy on the part of writers—whatever slackness there may be on the part of managers—so we need not be surprised to read that Mascagni has on hand a setting of Coppée's *Le Passant*, under the title of *Il Viandante*; Franchetti has finished a *Maria of Egypt*; Floridia is at work on the two operas commissioned by Ricordi, *Donna Juana* (four acts) and *I Sapienti* (two acts), while the well-known tenor Sig. de Lucia is said to be also seeking fame as a composer by the production of a three-act opera, *O bella Napoli*. Hitherto the operas of operatic tenors have been pretty considerable failures, and if Sig. de Lucia succeeds he will establish a record.

SIG. SONZOGNO is credited with the intention of giving at the theatre of La Scala an Italian version of *Fidelio*. Has this any connection with his scheme of giving Italian operas at Berlin, we wonder?

BESIDES the operas mentioned above, some of which will hardly be ready this year, we read of several others to be produced next season. Among these are Leoncavallo's work founded on Henri Murger's *Vie de Bohème*; a *Taming the Shrew*, by Samara; *Madonna*, by M. Giannetti; and *Pasqua dei fiori*, by M. Gaetano Luporini.

SIG. ALBENIZ has in hand an opera founded on the novel "Pepita Jimenez" by Juan Valera.

MME. EMMA NEVADA has lately been making a concert-tournée through the Spanish provinces, where such singers are not often heard, and her success was naturally of the phenomenal order.

A VERY magnificent new Tonhalle is being erected at Zurich, in a superb situation facing the lake and the Alps. It will be inaugurated by a three days' festival, beginning on October the 18th, at which Brahms's *Triumphlied*, and other great choral works will be

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

APPLIED FORMS:

A SEQUEL TO "MUSICAL FORM."

By EBENEZER PROUT, B.A. LONDON,

Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin.

Edition No. 9188. Demy 8vo. Bound, net 5s.

"This work, a sequel to the 'Musical Form' which preceded this volume, will undoubtedly become one of the most popular of all the magnificent series of theoretical works written by this profound musical scholar. This present volume, with that on 'Fugue,' are more in advance of the works of other theorists on the same branches than are the other volumes of Professor Prout's works. Our author, while by no means ignoring the theoretical works of his predecessors, has in every case deduced his rules from the methods of the great composers, instead of condemning the methods of the great composers because they were at variance with the rules of the old theorists. It is this that makes Professor Prout such a safe guide. . . . Professor Prout's style of writing is clear and forcible. He avoids the stiff pedantic sentences of most theorists. He writes as he would talk with a friend or pupil. . . . The chapter on vocal music is of the greatest value. No composer, even the humblest, can afford to ignore what our author says on this subject. . . . But to quote all the instructive paragraphs of this work would be to reproduce the entire volume. Space forbids me to do more than to recommend this book in the strongest possible terms to every earnest student of music.—HANS SACHS."—*Musical Courier*, June 8, 1895.

"Professor Prout's work in a remarkable way combines two distinct powers. It is German in the immense amount of careful research and exposition of detail which it exhibits, and it is English in the power of generalisation. Ample illustrations are given of all the forms described, and in many cases parts or the whole of the compositions mentioned are quoted for reference. The language is throughout terse, though never so condensed as to leave any uncertainty, and the volume contains information which with less care might well have covered two or three times the space. It is a most valuable contribution to our English musical literature."—*Musical News*, August 10, 1895.

"'Applied Forms' is now before us, and we may as well say at once that it exceeds our utmost expectations. There is no book on the subject in our language which can compete with it, and a musical library which does not contain it cannot be considered complete. The earlier volumes of the series we regarded as remarkable additions to musical literature, but Mr. Prout has gained strength since he commenced, and reading this latest contribution, one is astonished in contemplating the depth of his learning and his almost unequalled knowledge of the classics. . . . Not the least interesting feature of the book is that here and there bits of history are picked up, as it were, by the wayside. . . . We must conclude this notice by offering Mr. Prout our warmest congratulations on the successful completion of his self-imposed task. We consider this to be, so far, the best of a series of remarkable works. The labour of compiling it must have been great; labour the very thought of which would have appalled a less enthusiastic worker."—*Orchestral Association Gazette*, July, 1895.

AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W., London.

THE NEW

Quarterly Musical Review.

THE NEW QUARTERLY MUSICAL REVIEW is sold by Subscription at 4s 6d., post free, per annum, or 1s. net per single copy (1s. 2d. per post).

The Months of publication are FEBRUARY, MAY, AUGUST, and NOVEMBER.

Vol. III. No. 10. AUGUST, 1895.

CONTENTS:

1. Beethoven's Sonata in A flat. F. G. Shinn.
2. Godard's "La Vivandière." A Review.
3. Modern Notions of Ancient Music. Cecil Torr.
4. Retrospective. F. Gilbert Webb.
5. Musical Literature. J. A. Fuller-Maitland.
6. New Musical Publications.

PRICE ONE SHILLING.

The names of Contributors include:—Sir George Grove. Dr. A. C. Mackenzie, Dr. C. Hubert Parry, Dr. A. Seidl (Weimar), Dr. C. Stegell, Prof. C. Villiers Stanford, Frederick Corder, Ebenezer Prout, John Thomas, W. H. Cummings, C. A. Barry, J. A. Fuller-Maitland, J. S. Shedlock, C. L. Graves, W. Barclay Squire, J. D. Rogers, R. A. Streetfield, F. Gilbert Webb, C. F. Abdy Williams, Robin H. Legge, Granville Bantock, Erskine Allan, H. Ormond Anderson, William Wallace, A. Davidson Arnott, S. J. Adair Fitz-Gerald, Ernest Newman, W. Ashton Ellis, &c. &c.

PUBLISHED BY

ROBERT COCKS & CO., 6, New Burlington Street, London, W.

MISS EDITH ROBINSON, Violinist, pupil of Brodsky (Leipzig), and César Thomson (Liège), desires to announce that she is now in London, and is open to engagements for Concerts and "At Homes," etc. She is also prepared to take a few Pupils. Address:—26, Upper Baker Street, Regent's Park, N.W.

MISS EUGÉNIE JOACHIM, pupil of Mme. Marchesi and Professor Stockhausen, gives Lessons in Singing, with a special view to correct enunciation and declamation in German Song, Oratorio and Opera. For terms, apply 23, Grove End Road, N.W.

AN ARTIST (a performer at the Monday and Saturday Popular Concerts) has Vacancies for a few Pupils for Violin and Viola. Instruction could also be given at a school not too far from London.—Address: OMEGA, 86, Newgate Street, London, E.C.

FULL MUSIC SIZE.

VORTRAGSSTUDIEN.

STUDIES IN STYLE.

A collection of striking and favourite pieces of Old Masters,

ARRANGED FOR

VIOLONCELLO WITH PIANOFORTE ACCOMPANIMENT

BY

CARL SCHROEDER.

No. 1.	P. NARDINI. Adagio Cantabile	..	..	..	..	s. d.
2.	A. VERACINI. Sarabande	..	..	..	..	2 —
3.	G. B. PERGOLESE. Air d'Eglise	..	..	..	..	2 —
4.	A. CORELLI. Adagio	..	..	..	..	2 —
5.	J. M. LECLAIR. Sarabande and Tambourin	..	..	..	..	4 —
6.	A. LOTTI. Aria	..	..	..	..	2 6
7.	D. BUXTEHUDE. Sarabande and Courante	..	..	..	..	2 6
8.	G. F. HANDEL. Sarabande, (Largo.)	..	..	..	..	2 6
9.	Adagio and Allegro	..	..	..	..	2 —
10.	G. B. MARTINI. Gavotte	..	..	..	..	3 —
11.	G. B. LULLI. Sarabande	..	..	..	..	2 —
12.	J. S. BACH. Largo	..	..	..	..	2 —
13.	J. L. KREBS. Bourlesca	..	..	..	..	3 —
14.	F. COUPERIN. Les Agréments	..	..	..	..	3 —
15.	— La Bandoline	..	..	..	..	2 —
16.	A. CORELLI. Gavotte	..	..	..	..	2 6
17.	P. LOVELLI. Romanze	..	..	..	..	3 —
18.	G. B. MARTINI. Air de Ballet	..	..	..	..	2 —
19.	J. P. RAMEAU. Rondeau gracieux	..	..	..	..	2 —
20.	F. COUPERIN. Gavotte	..	..	..	..	2 —
21.	P. LOCATELLI. Adagio	..	..	..	..	2 —
22.	P. CASSELLA. Marcia funebre ed Allegro impetuoso	..	..	..	..	3 —
23.	L. GAMBERO. Sarabande and Bourrée	..	..	..	..	3 —
24.	PH. E. BACH. Airs de Ballet	..	..	..	..	3 —
25.	G. F. HANDEL. Air and Gavotte	..	..	..	..	3 —

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

JUST PUBLISHED.

AUGENER'S EDITION

OF THE

MUSIC SELECTED BY THE ASSOCIATED BOARD

OF

The Royal Academy of Music and
The Royal College of Music

FOR

Local Examinations in Music, 1896.

A.—LOCAL CENTRE EXAMINATIONS.

No. 6132² JUNIOR GRADE. 3 Studies and 3 Pieces... ..net 1 —

CONTAINS:

- Studies:* Handel, Courante in E min.
Czerny, in G. Op. 299, No. 18.
A. Loeschhorn, in D flat. Op. 67, No. 14.
Pieces: Mozart, Sonata in F (last movement).
Mendelssohn, Lied ohne Worte. Op. 38,
No. 1.
Schumann, "Reiterstück" from Op. 68.

6133² SENIOR GRADE. 3 Studies and 3 Pieces... ..net 1 —

- Studies:* Bach, Fugue in B flat, No. 21.
Clementi, Gradus, No. 2, in F.
Heller, Allegro risoluto. Op. 82, No. 16.
Pieces: Beethoven, Adagio in F, from Sonata
Op. 2, No. 1.
Chopin, Valse in A flat. Op. 64, No. 3.
Rheinberger, Die Jagd, Op. 5, No. 1.

B.—LOCAL SCHOOL EXAMINATIONS.

6134² LOWER DIVISION. 5 Studies and 6 Pieces... ..net 1 —

LIST A.

- Studies:* Czerny, in D. Op. 636, No. 23.
Gurlitt, in F. Op. 141, No. 15.
Pieces: Haydn, Sonata in D (first movement).
Bargiel, Phantasiestück in G.

LIST B.

- Study:* Loeschhorn, in E minor. Op. 192, No. 40.
Pieces: Schlesinger, Rondino in B flat.
Schumann, Walzer. Op. 124, No. 4.

LIST C.

- Studies:* H. Berens, in C. Op. 79, No. 16.
Bertini, in B flat. Op. 29, No. 4.
Pieces: Mozart, Variations in A.
Gade, Albumblätter. No. 1, in B flat.

6135² HIGHER DIVISION. 5 Studies and 6 Pieces... ..net —

LIST A.

- Studies:* Czerny, in E flat. Op. 299, No. 25.
Bach, 3-part Invention. No. 6, in E.
Pieces: Hummel, Rondo in E flat. Op. 11
F. Bendel, Prière.

LIST B.

- Studies:* Loeschhorn, in A minor. Op. 194, No. 12.
Czerny, in C. Op. 335, No. 2.
Pieces: Bach, Fantasia in C min.
Schumann, Bunte Blätter. Op. 93, No. 1,
in A.

LIST C.

- Study:* Cramer, in A. No. 23.
Pieces: Schubert, Sonata in E (first movement).
Hiller, March in E flat. Op. 55, No. 1.

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place,
and 81, Regent Street, W.

JUST PUBLISHED.

THE MINSTRELSY
OF SCOTLAND.200 Scottish Songs, adapted to their traditional airs;
arranged for Voice, with Pianoforte accompani-
ment, and supplemented with historical notes.

BY

ALFRED MOFFAT.

Augener's Edition No. 8930. Price, net 4/-.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's
Place, and 81, Regent Street, W.

AUGENER'S EDITION, No. 8833.

SEVEN CHILDREN'S SONGS.

BY EDVARD GRIEG.

Op. 61.

Original Norwegian words and an English version by Lady Macfarren.

- No. 1. Sea Song (Havet).
2. Christmas Song (Sang til Juletræet).
3. Farmyard Song (Lok).
4. Fisher's Song (Fiskervise).
5. Dobbin's Good-night Song (Kveld-sang for Blakken).
6. Song of the Mountains (De Norske Fjelde).
7. Fatherland's Psalm (Faedrelands-Salme).

Quarto Volume, price 2s. net.

Also to be had with German words. Complete. Price 7s. 6d.

"If there is any living composer whom one would have thought less likely to write successfully for the nursery, it is Herr Grieg, with his chromatic harmonies and difficult vocal intervals. Strange to say he has been completely successful, though, of course, he has to some extent sacrificed individuality to simplicity. He has, however, mostly doubled the voice part by the accompaniment, which helps matters greatly. Among the best of the series we must mention the *Fisher's Song*, No. 4, which is very fresh and pretty. . . . *Dobbin's Good-night Song* is also excellent. In No. 7, *Fatherland's Psalm*, Herr Grieg has apparently tried his hand at a national anthem. The melody is a fine one, and the harmony sufficiently bold and striking. . . . It only remains for us to add that Lady Macfarren has come successfully through a difficult ordeal, and has translated the original words into English that is studiously simple and child-like without being idiosyncratic."—*The New Quarterly Musical Review*, May, 1895.

"In these seven songs the melodies are delightfully simple, and what the Germans call *Volks-thümlich*; in the accompaniments, however, we meet with harmonies of the real 'Grieg' stamp. But the composer nearly always includes the melody notes in the accompaniment, and thus the peculiar harmonies, though they may astonish or delight children, will not lead them astray. The songs form then a pleasing combination of simplicity and skill. No. 1, *Sea Song*, written in a scale with augmented fourth degree, is exceedingly quaint. No. 2 is a *Christmas Song*, soft and smooth; the quiet cadence 'Tow'rd God on high' is effective. No. 3, a *Farmyard Song*, is fresh and picturesque; children will enjoy the words, which tell of snow-white lambkin, puss and her kitten, yellow duckling, and other livestock of a farm. No. 4, *Fisher's Song*, is full of spontaneity and charm; and No. 5, *Dobbin's Good-Night Song*, is sure to be a special favourite. No. 6, *Song of the Mountains*, telling of Norwegian hills and of peaks of snow, we feel disposed to class with No. 4 as the best of the series. The concluding number is the stately *Fatherland's Psalm*."—*The Monthly Musical Record*, March 1, 1895.

"A set of seven perfectly exquisite children's songs by Grieg, Op. 61, deserve to become popular. They are simple, fresh, and original."—*Morning Post*, August 5, 1895.

London: AUGENER & CO., 86, Newgate Street, E.C.; also at
1, Foubert's Place, and 81, Regent Street, W.THE OLD HUNDREDTH
PSALM,

Arranged for a
Four-Part Chorus, with Organ Accompaniment.
For use on special occasions, and the opening of
Church Organs. By
W. T. BEST.

Edition No. 9115. Net 4d.

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place
and 81, Regent Street, W.

SOIRÉES MUSICALES.

Characteristic Pieces for
PIANOFORTE DUETBY
LÉON D'OURVILLE.

- 8542a Book I. Spring (Frühling). Rustic Dance (Ländlicher Tanz). In the Garden (Im Garten). Polonaise ... s. d.
8542b Book II. Reaper's Song (Schnitterlied). Gondolina. The Lake (Der See). Hunting Song (Jagdlied) ... 1 4
8542c Book III. Slumber Song (Schlummerlied). Swing Song (Auf der Schaukel). Gavotte. Hungarian (Ungarisch). Cavatine. Spinning Song (Spinnlied) ... 1 4
8542d Book IV. The Mill (Die Mühle). Styrienne. The Smithy (Die Schmiede). Valse Impromptu ... 1 4
THE SAME
6124d Transcribed for Pianoforte Solo by R. KLEINMICHEL. 4 Books, each, net 1—
London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

AUGENER & CO.'S CATALOGUES

are to be had gratis on application.

CATALOGUES OF SHEET MUSIC
(Full Music Size).

No. I. Pianoforte Music.

- a. With English Fingering.
b. With Foreign Fingering.

No. II. Organ and Harmonium Music.

No. III. Instrumental Music.

No. IV. Vocal Music.

CATALOGUES OF VOLUMES IN AUGENER'S EDITION.

No. V. Augener's Edition. List of over 3,000 Cheap Volumes, sold at Net Prices. Complete or separately.

Part I. Pianoforte.

Part II. Organ Music and Harmonium Music.

Part III. String and Wind Instruments.

Instrumental Music (Violin, Violoncello, Flute, &c.).

Part IV. Vocal Music.

Part V. Books on Music. Harmony, Counterpoint, Dictionaries of Music, Catechisms, &c.

Part VI. Numerically arranged Catalogue of "Augener's Edition"

No. VI. Extract from Catalogue of Augener's Edition.

No. VII. Augener's Catalogue of "Shilling Volumes."

No. VIII. List of Handsomely Bound Volumes specially adapted for School-Prizes, &c.

- a. Arranged according to prices.
b. Arranged in Classes.

No. IX. Illustrated Catalogue of Works suitable for Presents or Prizes.

No. X. Educational Catalogue, of Vocal and Instrumental Music, containing Instruction Books, Exercises and Elementary Works, suitable for Teaching Purposes.

Guide to the Selection of Pianoforte Pieces for Teaching Purposes (Studies, Pianoforte Pieces, Duets, and Music for 2 Pianos). Arranged in Steps according to the degree of difficulty:—

No. XIa. Preparatory and Steps I. and II.
XIb. Step III.CATALOGUES OF FOREIGN PUBLISHERS FOR WHOM
AUGENER & CO. ARE THE SOLE ENGLISH AGENTS.

No. XIII. Peters' Edition (3,000 Cheap Classical Volumes).

No. XIV. Cotta's Editions of the Classics.

London: AUGENER & CO., 86, Newgate Street, E.C.
1, Foubert's Place, and 81, Regent Street, W.

JAGD-OUVERTURE

BY
CORNELIUS GURLITT.

OP. 191.

- Augener's Edition. s. d.
No. 6652. For 2 Pianofortes, 8 hands ... net 2 —
,, 8543. For Pianoforte Duet ... net 1 —
London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

New Edition, arranged in Progressive Order,

OF

R. SCHUMANN'S ALBUM

for the Pianoforte.

Revised, fingered, and supplemented with instructive annotations

BY

TH. KULLAK.

Album for the Young. Op. 68:—

- | | |
|--|--|
| 1. Air (Melody) and Soldiers' March. | 14. The Horseman's Song. |
| 2. Humming Song and Choral. | 15. Reminiscence and Canon. |
| 3. A Little Piece and First Loss. | 16. Sheherazade. |
| 4. The Poor Orphan and Merry Peasant. | 17. Welcome to May. |
| 5. Hunting Song and Siciliano. | 18. Mignon and Northern Song. |
| 6. Wild Horseman and Reapers' Song. | 19. Sailors' Song. |
| 7. A Little Study. | 20. * * * (No. 30). |
| 8. Popular Air and Romance. | 21. Italian Sailor's Song. |
| 9. Spring Song. | 22. Round. |
| 10. Little Wanderer and * * * | 23. Winter Time, I. and New Year's Song. |
| (No. 21). | 24. Choral. |
| 11. Rustic Song and Recollections of the Play. | 25. Battle Song. |
| 12. Harvest Song and * * * (No. 26). | 26. The Stranger. |
| 13. Knight Rupert. | 27. Vintage Time. |
| | 28. Fughetto. |
| | 29. Theme. |
| | 30. Winter Time, II. |

Scenes of Childhood. Op. 15:—

- | | |
|--|---|
| 31. Of Strange Countries and People (From Foreign Parts), and Catch me if you can. | 35. Child Falling Asleep. |
| 32. A Strange Story. | 36. The Entreating Child and the Knight of the Hobby-Horse. |
| 33. Reverie (Dreaming), and At the Fireside. | 37. Quite Happy. |
| 34. An Important Event, and The Poet Speaks | 38. Almost too Serious. |
| | 39. Frightening. |

Continental fingering, price 1s. each.

London: AUGENER & CO., 86, Newgate Street, E.C.; also
1, Foubert's Place, and 81, Regent Street, W.

POTPOURRIS

ON POPULAR MELODIES FROM

Classical and Modern Operas and Oratorios

ARRANGED BY

RICHARD HOFMANN.

STEP I. (In the First Position.)

- 5401 ADAM. Le Postillon.
5402 BELLINI. La Sonnambula.
5403 BELLINI. Norma.
5404 BOIELDIEU. Le Calife de Bagdad.
5405 BOIELDIEU. La Dame Blanche.
5406 DONIZETTI. La Fille du Régiment.
5407 DONIZETTI. Lucia di Lammermoor.
5408 GLUCK. Orpheus.
5409 HANDEL. The Messiah.
5410 HAYDN. The Creation.
5411 HÉROLD. Zampa.
5412 LORTZING. Wildschütz.
5413 LORTZING. Czar und Zimmermann.
5414 MÉHUL. Joseph.
5415 MENDELSSOHN. St. Paul.
5416 MOZART. Il Seraglio.
5417 MOZART. Il Flauto magico.
5418 MOZART. Don Giovanni.
5419 WEBER. Der Freischütz.

(N.B.—Will be continued.)

- | | |
|---|--------------|
| A. For Violin ... | s. d. |
| B. For 2 Violins ... | each net — 6 |
| C. For Violin and Pianoforte ... | each net — 8 |
| D. For 2 Violins and Pianoforte ... | each net 1 — |
| E. For Violin, Violoncello, and Pianoforte ... | each net 1 4 |
| F. For 2 Violins, Violoncello, and Pianoforte ... | each net 1 6 |

Extra string parts may be had, each net 4d.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

R. HOFMANN'S VIOLIN STUDIES.

80 MELODIC STUDIES FOR THE VIOLIN
in the first position for advancing pupils.

By RICHARD HOFMANN.

Op. 90. Augener's Edition No. 5,664a,b. 2 Books, each 1s. net.

"These studies will, we think, prove acceptable and useful to teacher and pupil alike. To the teacher, the careful and skilful gradation of difficulties, and the admirable manner in which the various methods of bowing are introduced, will be specially acceptable, while the pupil will thoroughly appreciate the melodious, pleasing character of the exercise he is required to practise. Throughout the first twenty-four studies, minims and crotchets only are used, no quavers or semiquavers appearing until the twenty-fifth and forty-fifth studies respectively, and as an instance of the careful grading above referred to, it should be noticed that Nos. 1 to 3 of Book 1 are exercises on two strings, Nos. 4 and 5 on three strings, and Nos. 6 and 7 on four strings, played with first, second and third fingers, the use of the fourth finger being deferred until Study 14 is reached. The bowing is carefully marked throughout, various methods being frequently suggested for the same study, and, in some cases, a short preparatory exercise is prefixed, in order to facilitate the execution of that which follows. A most commendable feature of the work to our mind, is that all directions and instructions are given in three languages, viz., English, French, and German.—*The Soloist*, May, 1894.

"These are good studies, and from first to last they are as tuneful as could be desired. . . . The studies are in every way excellent."—*Strings*, March, 1894.

40 STUDIES FOR THE VIOLIN,

in all positions, for practice in shifting, and the development of technique and style.

By RICHARD HOFMANN.

Op. 91. Augener's Edition, No. 5667a,b. 2 Books, each 1s. net.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

NEW VIOLONCELLO STUDIES.

12 KLEINE ETÜDEN

ohne Daumenaufsatz für Violoncello.

Short Studies for the Violoncello, without thumb positions, by

CARL SCHROEDER.

Augener's Edition, No. 7,779.

Price 1s. net.

"This little book of easy studies for violoncello is apparently the result of an intimate acquaintance with the requirements of a teacher of the instrument. They are essentially of a technical character, and embrace studies in bowing, fingering, arpeggi, shifting, skipping strings, gliding the finger, the springing stroke, &c. To teacher and student alike they will prove invaluable, and it is with pleasure we notice the appearance of works which are designed to lighten the arduous work of those who give practical instruction in playing on stringed instruments."—*Monthly Musical Record*, April, 1894.

NEW WORKS by IGNAZ LACHNER:—

Op. 92. 3 Sonatas for 3 Violins—	s. d.
52934 No. 1, in A flat major	net 1 —
52935 2, in G major	net 1 —
52936 3, in A	net 1 —
Op. 93. 3 Morceaux de Salon pour Violon et Piano—	
75114 Nocturne	net 1 —
75115 Tarantelle	net 1 —
75116 Danse des matelots	net 1 —
Op. 94. Deux Morceaux de Salon pour Violon avec Piano—	
No. 1. Siesta	4 —
2. Grande Polonaise	4 —
Op. 95. Vier Klavierstücke—	
No. 1. An der Quelle	3 —
2. Nordisch	3 —
3. Gondelfahrt	3 —
4. Freude	3 —
Op. 96-98. 3 Sonatas for 2 Violins—	
5621 No. 1, in A major. Op. 96	net 1 —
5622 2, in D major. Op. 97	net 1 —
5623 3, in B flat major. Op. 98	net 1 —
Op. 99-101. 3 Sonatas for Violin and Piano—	
7503 No. 1, in A major. Op. 99	net 1 4
7504 2, in B flat major. Op. 100	net 1 4
7505 3, in G major. Op. 101	net 1 4
Op. 102-103. 2 Trios for Violin, Viola and Pianoforte:—	
5377 Grand Trio in A flat. Op. 102	net 4 —
5378 Grand Trio in C. Op. 103	net 4 —
7217 Op. 104. Quartet in G, for 2 Violins, Viola, and Violoncello	net 2 6
7218 Op. 105. Quartet in A minor, for 2 Violins, Viola, and Violoncello	net 2 6
7219 Op. 106. Quartet in C, for 3 Violins and Viola	net 2 6
7220 Op. 107. Quartet in G, for 4 Violins	net 2 6
Op. 108. 4 Duos for Violin and Pianoforte—	
No. 1. Nocturno	4 —
2. Grande Polonaise	4 —
3. Ländliche Idylle	4 —
4. Böhmischer Original-Bauernstanz	3 —

AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W., London.

Augener's Edition No. 5,291a & b.

FIRST PRACTICE IN
ENSEMBLE PLAYING.

32 Short Pieces arranged for 3 Violins.

BY

FR. HERMANN.

Part I. (Edition No. 5291a), price, net, 1/-, contains:—

- No. 1. "See the conquering hero comes."
2. Minuet from "Don Giovanni."
3. From the 9th Symphony.
4. Austrian National Hymn.
5. German popular song.
6. Entr'acte from "Rosamonde."
7. Song. Silcher.
8. Song from "Oberon."
9. Part-song. Mende sohn.
10. Swedish Song.
11. Hunting Chorus from "Der Frieschütz."
12. Air: "The harmonious blacksmith."
13. German popular song. Nügel.
14. English air: "Long, long ago."
15. Song from "Il Flauto Magico."
16. German popular song.
17. German dances. Schubert.
18. Song without words. Mendelssohn.
19. Prayer: Ave verum. Mozart.
20. Turkish march from "The ruins of Athens."
21. From "Der Frieschütz."
22. Harvest song from Op. 68. Schumann.

Part II. (Edition No. 5291b), price, net, 1/-, contains:

- No. 23. Andante from the 7th Symphony.
24. March from "Le Prophète."
25. From Op. 47. Beethoven.
26. Moment Musical. Op. 94. Schubert.
27. Spring song from Op. 68. Schumann.
28. Duet from "The Merry Wives of Windsor."
29. Rondino. Spohr.
30. Gavotte. Martini.
31. Menuetto. Bach.
32. Wedding March from "A Midsummer Night's Dream."

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

NEW ORIGINAL VIOLIN MUSIC BY
GUSTAV JENSEN.Edition
No.

(FOR VIOLIN AND PIANO.)

		s. d.
868> Suite in A minor. Op. 25	net 2 6	
7394 Trois Morceaux caractéristiques. Op. 31. (Romance, Menuet, Chanson populaire)	net 2 —	
216 Romanze (à dur). Op. 36	4 —	
Berceuse. Op. 38	4 —	
Capriccio. Op. 39	4 —	

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

Augener's Edition No. 891.

VOCAL ALBUM.

Six Songs, with Piano Accompaniment.

The Words by LADY LINDSAY, the Music by
HAMISH MACCUNN.

- No. 1. Wishes. "In the Meadows."
2. A flower message. "I'll give my love a posy."
3. Doubting. "Nay, do not ask me once again."
4. Dreamland. "Wilt thou come with me to dreamland?"
5. Golden days. "Sweet, remember golden days."
6. Hesper. "O for a light little boat."

4to Vol. Net, 2/-.

"Mr. Hamish MacCunn has published with Messrs. Augener an Album of Six Songs, which is an agreeable surprise, inasmuch as the writing is smooth and flowing, not common characteristics in this composer's work. When we add that the vocal parts are fresh and melodious, and that the words by Lady Lindsay are very musical, we have perhaps said enough to recommend Mr. MacCunn's Album to all whom it may concern."—*New Quarterly Musical Review*, August, 1895.

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

NOVELTIES | NOUVEAUTÉS

published on (Nova) publiées
September 1st, 1895, by le 1er Septembre 1895, chez
AUGENER & CO., 86, Newgate Street, E.C.;
1, Foubert's Place, & 81, Regent Street, London, W.

- PIANOFORTE SOLOS (à 2 mains).** s. d.
- BACH, J. S. Toccata and Fugue, in D minor, for the Organ. Arranged by Max Reger ... 4 —
- BENNETT, W. STERNDALÉ. Gènevève. Romance. C ... 3 —
- KIRCHNER, F. Drittes Jagdstück, 3rd Hunting Sketch. Op. 608 ... 3 —
- PAUER, E. Vocal Works by Great Masters, transcribed: W. S. Bennett. Maydew (Maientau) ... 3 —
- PITT, PERCY. Impressions. 3 Morceaux. Op. 16: No. 1. Improvisation ... 3 —
2. Veille de départ ... 1 —
3. Humoresque ... 3 —
- STRELEZKI, ANTON. Morceaux:— No. 87. Scherzo-Tarantelle ... 3 —
- STUDIES AND PIECES** contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music, 1896. C:—
- A.—LOCAL CENTRE EXAMINATIONS.
- 6132e Junior Grade: Studies by Handel, Czerny, and Loeschhorn; Pieces by Mozart, Mendelssohn, and Schumann ... net 1 —
- 6133e Senior Grade: Studies by Bach, Clementi, and Heller; Pieces by Beethoven, Chopin, and Rheinberger ... net 1 —
- B.—LOCAL SCHOOL EXAMINATIONS.
- 6134e Lower Division: Studies by Czerny, Gulitt, Loeschhorn, Berens, and Bertini; Pieces by Haydn, Bargiel, Schlessinger, Schumann, Mozart, and Gade ... net 1 —
- 6135e Higher Division: Studies by Czerny, Bach, Loeschhorn, and Cramer; Pieces by Hummel, Bendel, Bach, Schumann, Schubert, and Hiller ... net 1 —

PIANOFORTE DUETS.

ROECKEL, EDOUARD. Illustrations des Opéras de Richard Wagner:

- No. 1. Rienzi ... 4 —
2. Der fliegende Holländer ... 4 —
3. Tannhäuser ... 4 —
4. Lohengrin ... 4 —

VIOLIN AND PIANOFORTE.

- 7360 DUSSEK, J. L. Sonata. Op. 69, No. 1. Revised by Emile Thomas ... net 1 —
- HOFFMANN, J. Gavotte ... 3 —
- HOFFMANN, RICHARD. Potpourris on popular Melodies from classical and modern operas and oratorios. Step II:—
- 5122c Beethoven. Fidelio ... net 1 —
- JENSEN, GUSTAV. Berceuse. Op. 38 ... 4 —
— Capriccio. Op. 39 ... 4 —
- 7524 MOFFAT A. Album. 12 pieces for the Violin, in the easier positions, with Pianoforte accompaniment ... net 2 —

INSTRUMENTAL.

- D'ALQUEN, FRANK. Nocturne for Violoncello with Pianoforte accompaniment ... 3 —
- HOFFMANN, RICHARD. Potpourris on popular Melodies from classical and modern operas and oratorios. Step II:—
- 5422 Beethoven. Fidelio,
A. For Violin ... net — 6
B. For 2 Violins ... net — 8
C. For Violin and Pianoforte ... net 1 —
D. For 2 Violins and Pianoforte ... net 1 4
E. For Violin, Violoncello, and Pianoforte ... net 1 4
F. For 2 Violins, Violoncello, and Piano ... net 1 6
- Extra string parts may be had, each net 4d.

Novelties. Instrumental (continued).

s. d.

- KREUZ, EMIL. Progressive Studies for the Violin, introductory to the studies of Kreutzer and Fiorillo. Op. 34:
- 5663a Book I.—40 Progressive Exercises gradually introducing the notes of C major, in the first position. net 1 —
- 5663b Book II.—20 Progressive Studies in the sharp major and minor keys ... net 1 —
- 5663c Book III.—20 Progressive Studies in the flat major and minor keys ... net 1 —
- 5663d Book IV.—Introduction of the 2nd and 3rd positions. 15 Studies and major and minor scales through all keys in the first three positions ... net 1 —
- 7714 MOFFAT, A. Album. 12 pieces for Violoncello with Pianoforte accompaniment ... net 2 —
- SCHROEDER, CARL. Vortragsstudien. Studies in style. A collection of striking and favourite Pieces of Old Masters arranged for Violoncello, with Pianoforte accompaniment:—
- No. 23. L. Gambero. Sarabande and Bourrée ... 3 —
24. Ph. E. Bach. Airs de Ballet ... 3 —
25. G. F. Handel. Air and Gavotte ... 3 —

VOCAL MUSIC.

- BACH, J. S. "O Solutaris." Le 7ième petit Prélude pour Chant, Violon ou Violoncelle Solo, Piano et Orgue (ou Harmonium) par Oscar Wagner ... 5 —
- HEALE, H. Extracts from Oratorios and Cantatas, arranged for female voices, with Pianoforte accompaniment:
- 4151 Mendelssohn. "I waited for the Lord," from *Lobgesang*; arr. for 2 Sopranos and Alto ... net 4 —
- 4152 — "How lovely are the Messengers," Chorus from *St. Paul*; arr. for 3 female voices ... net 4 —
- 4153 — "For He shall give His Angels," double quartet of Angels from *Elijah*; arr. as quartet of female voices or double chorus ... net 4 —
- 8930 MOFFAT, ALFRED. The Minstrelsy of Scotland: 200 Scottish Songs, adapted to their traditional airs; arranged for voice with Pianoforte accompaniment, and supplemented with historical notes. net 4 —

AUGENER & Co., London.

City Chief Office: 86, Newgate Street, E.C.

West End Branches: 1, Foubert's Place,
& 81, Regent Street, W.

Cheques and Post Office Orders payable to the order of Augener & Co., and to be crossed "London and Midland Bank, Limited."

Telegraphic Address—AUGENER, LONDON.

CONTENTS.

PAGE

THE ARTISTIC CONSCIENCE	193
WEBER ON OPERA COMPOSERS	194
THE MINSTRELSY OF SCOTLAND	196
STUDIES IN MODERN OPERA. BY FRANKLIN PETERSON. (Continued)	197
THE ORGAN WORKS OF J. S. BACH. EDITED BY W. T. BEST. BY STEPHEN S. STRATTON. (Continued)	198
LETTER FROM LEIPZIG	200
OUR MUSIC PAGES: F. HERMANN'S "FIRST PRACTICE IN ENSEMBLE PLAYING." SHORT PIECES FOR 3 VIOLINS, NOS. 17 AND 18	201
REVIEWS OF NEW MUSIC AND NEW EDITIONS	201
OPERAS AND CONCERTS	207
MUSICAL NOTES	208
SEPTEMBER NOVELTIES OF AUGENER & Co.	216